

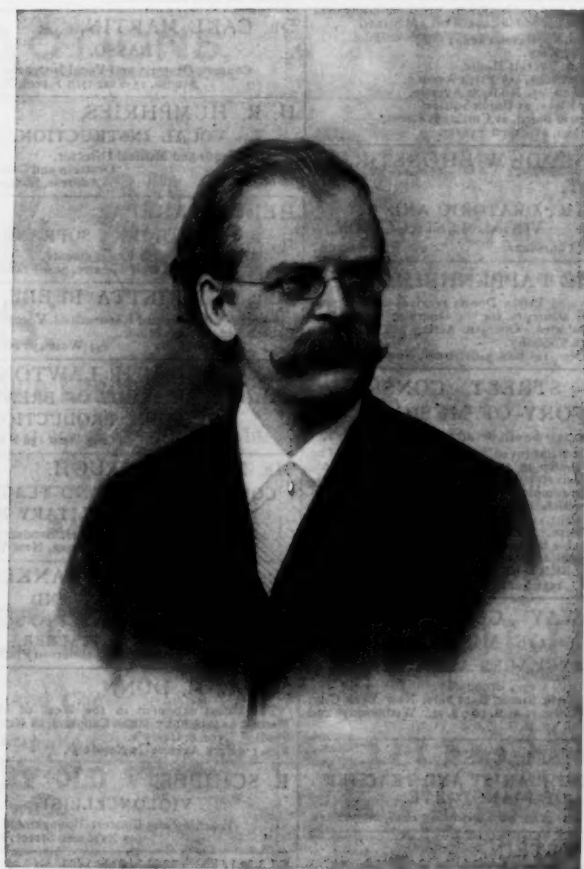
# MUSICAL COURIER

A WEEKLY JOURNAL  
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XXII.—NO. 18.

NEW YORK, WEDNESDAY, MAY 6, 1891.

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## THE MUSICAL COURIER.

-A WEEKLY PAPER-

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NEW YORK, WEDNESDAY, MAY 6, 1891.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.  
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## NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During eleven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Renor W. Everest	Liberati	Emil Scaria
Jenny Broch	Johann Strauss	Hermann Winkelmann
Marie Louise Dotti	Anton Rubinstein	Donizetti
Marie Jahn	Del Puente	William W. Gilchrist
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Zélie de Lussan	Hope Glenn	Meyerbeer
Blanche Roosevelt	Louis Blumenberg	Moritz Moszkowski
Antonia Mielke	Frank Van der Stucken	Anna Louise Tanner
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Anna Bulkeley-Hills	Ferdinand von Hiller	Ferdinand Greco
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Adolf Henselt	Hans von Bülow	Berlioz Monument
Eugen d'Albert	Clara Schumann	Haydn Monument
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William Candibus	Samuel S. Sanford	Strauss Orchestra
Franz Kneisel	Franz Liszt	Anton Dvorak
Leandro Campanari	Christine Dossert	Saint-Saëns
Franz Rummel	Dora Hennings	Pablo de Sarasate
Blanche Stone Barton	A. A. Stanley	Justo Jordan
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Heinrich Gudehus		Carl Busch.
Charlotte Huhn		

IT seems somewhat strange that Theodore Thomas, in his speech at the recent dinner given to him in this city, should have said that Wagner ought to be kept out of the concert hall, and that thereupon, immediately after his arrival in Chicago, he should give concerts in the programs of each one of which Wagnerian excerpts largely occur. It is one thing to preach and another thing to practice, especially when one, like Thomas, very well knows that modern programs without Wagner will be found wanting.

THE May Festival at the new Music Hall began last night and continues the remainder of the week. We published in our last issue the complete official program. The principal novelties of the week are an orchestral suite conducted by the composer, Tchaikowsky, at the matinée to-morrow afternoon, Heinrich Schultze's "Seven Words" on Friday evening and two a capella choruses by Tchaikowsky the same evening. The Russian composer's first piano concerto will be played Saturday afternoon by Miss Adele Aus der Ohe.

We will give an analytical review of the whole festival in our issue of May 13.

THE story of the slight unpleasantness between Vladimir de Pachmann and the real little Suabian impresario has the attribute of all stories, in that it has two sides, and while the little Suabian tells his version, his eminence the virtuoso has his narrative to relate. It appears, after all, that it was a question of money that agitated the ire of the little Suabian, and a very small sum of money it was, too. Who was to pay the trip of the pianist one way across the Atlantic—he or the other? Such was the momentous question. In his effort to convince De Pachmann that such an expense was not to come from the managerial coffers the real little Suabian used terms of reproach that indicated his devotion and attention to the canine race (we believe he cultivates a couple) and the Chopinist resented the insult as any man would.

He would not touch the Suabian kennel owner with the same fingers with which he interprets Chopin, and that accounts for his not using his hands or fists. In the excitement of the moment de Pachmann forgot that he could use his boots, but they certainly were the weapons he should have used.

WAGNERISM is becoming more and more international. From Turin we learn, under date of the 17th ult., that a Wagner society has recently been formed in that Italian city which already numbers five hundred and forty members and has for its purpose the cultivation and furtherance of Wagner's music in Italy. At the same time we learn from Paris that the Société des Grands Auditions Musicales de France has just resolved to bring out Wagner's "Lohengrin" in concert performance, preparatory to its being produced in its proper form at the Grand Opéra under the new management of Bertrand. Apropos of the latter, his contract will run from 1892 to 1899. Colonne will conduct, and the following list of operas is proposed for reinforcement of the somewhat hackneyed repertory of the greatest opera house of France: "Armida" and "Orpheus" of Gluck, "Les Troyens" by Berlioz, Reyser's "Salammbo," Massenet's "Hérodiade," Saint-Saëns' "Samson and Dalila," Verdi's "Otello," Boito's "Mefistofele," Rubinstein's "Nero" and Wagner's "Lohengrin" and "Die Meistersinger."

IN the "Critic" of May 2 the following paragraph appeared:

Has any man in America, the Lounger would like to know, the art of presiding at a social gathering that George William Curtis has? Where else is there—for just this social office—his equal in dignity, grace, tact and the oratory exactly needed for the occasion? While pausing for an answer I may remark that I happened to see no notice in the press of the most important thing said by Theodore Thomas at the farewell and *Wiedersehen* dinner given to him recently at Delmonico's, at which Mr. Curtis presided. Mr. Thomas said that we had learned in New York properly to appreciate all the great composers except Brahms and Wagner; Brahms we underestimated and Wagner we overestimated. While he honored Wagner he did not think he should dominate the concert hall (as Wagner himself said, though he did not live up to it). Mr. Thomas added that he wanted to see in America more love for music and less mere hero worship. Before this he had highly praised, among others, the late Mr. Bergmann, who, he declared, had "gone to pieces" in New York for lack of proper support and because there was then "no Chicago to go to!"

Most of the speakers seemed to be "casting an anchor to windward," so to speak—throwing out hopes for Mr. Thomas' return. But Mr. Car-

negie appeared to think that he was going to a great field of usefulness in the West and that revolutions of that sort do not turn backward.

It was at just these very remarks of Mr. Thomas we took exception in our last issue. The inference is unavoidable. Mr. Thomas should be happy he leaves behind him in New York city some who are perfectly competent to carry on the good work so ably started by him. We take issue with that conductor about Wagner, for the real truth of the matter is that Wagner is not estimated highly enough as yet. Because we have heard him for seven years it by no means proves that we understand or estimate his gigantic genius rightfully. After all, Mr. Thomas may get tired of Chicago and be glad to return to the metropolis with its Wagnerian propensities.

AS far back as January 14 THE MUSICAL COURIER published the following editorial:

If then, as we surely believe, a foreign conductor of renown will and can not be induced to come to these shores to take Mr. Thomas' place, it would seem the wisest and most natural thing under the circumstances to take the next best man in this city, and there can be no doubt as to who that man is. His name is Anton Seidl, and we predict with considerable confidence that it will be the one brought forward by some of the board of directors and to be voted upon by the members of the Philharmonic Society. The nomination will no doubt evoke some strong opposition, especially on the part of some very conservative members of our most conservative musical society. But then it may almost with certainty be prophesied that Anton Seidl will, in spite of this opposition, be elected, and that he will be the next conductor of the Philharmonic Society.

That this will finally redound to the benefit of the society and the large music public that patronizes it we venture to assert, notwithstanding many misgivings we might have felt in previous years as to Mr. Seidl's assuming a like position. He has since then had several seasons of concert conducting, and with experience his powers have grown most wonderfully. Moreover, he has become much less eccentric in his conception of older master works and much more catholic in his tastes as to the selection of his programs.

On the other hand, it would do our nowadays somewhat somnolent and frequently a trifle fossilized foremost orchestral organization no end of good to have a prince appear, who with sword in hand would hew down the hedge of thorns that is now encircling it, and with sure and daring hand would wake up the "sleeping beauty" to new, fresh and invigorated life.

That this bold prediction should have come true to the letter as far as the election of Anton Seidl is concerned we were the first ones to announce in our issue of last week, and we are glad to be able to state that the choice was made a unanimous one, a double compliment for the new conductor. That he will verify, also, the latter portion of the editorial nobody can doubt who knows Anton Seidl. His programs will no longer, as did most of the former Philharmonic ones, exclude worthy novelties of all schools, and perchance even the American composer, who did not formerly exist for the Philharmonic Society, may get a hearing. As for the performances themselves, while they can hardly be expected to be more finished or technically more flawless than they were during all these years under Theodore Thomas' baton, they will certainly be more spirited, more enthusiastic, more elastic than they were under the "old man," especially during the last seasons of his régime.

As for the classics and the traditional readings we can only hope that Anton Seidl's own good sense and his ever widening musical sensibilities and experience will lead him to stray not too far from that which has been found beautiful, befitting and enduring for generations before he ever waved a baton.

## SEIDL AND THE SCHARWENKA CONSERVATORY.

WE can give two more additions to the teaching staff of the new Scharwenka Conservatory this week. They are Herbert C. Grant and Albert Morris Bagby, both for piano. A correction should also be made in the list of last week, in which the name of Miss Grace Crowles should be changed to Mrs. Grace Cowles, pianist. As regards the engagement of Anton Seidl, which has been given out as *un fait accompli*, that gentleman addresses to THE MUSICAL COURIER the following letter on the subject:

New York, May 2, 1891.

Dear Mr. Floersheim:

You ask me whether I have accepted a teacher's position at the Scharwenka Conservatory.

I have written to Mr. Scharwenka, through his representative, Mr. Gramm, a letter in which I expressed my misgivings as to entering a perfectly new conservatory, inasmuch as I cannot find in such a one the sufficiently prepared material for my plans, which tend toward a practical orchestral and conductors' school. In order to execute my idea of educating young musicians for the orchestra and at the same time practically to instruct young aspirants for the conductor's chair in the art of conducting, and thus, through a continuous ensemble study, to make both parties orchestra sure, gaining thereby a number of orchestra players and conductors who could spread their usefulness

all over the country, one needs young people who are sufficiently prepared, and these one cannot find in the beginning of a new undertaking. To prepare them for operatic and concert performances, single classes are needed at first both for vocal instruction and for lessons in each and every instrument.

From the latter classes I would later on be enabled to form that orchestral and conductors' school of which I have heretofore spoken, and with which I could later on combine the meanwhile perfected vocal classes to practically instruct this entire body in operatic and concert performances of what is highest in musical art.

For this reason, I said in my letter to Mr. Gramm that I want to await the results of the first year's activity of the Scharwenka Conservatory, and then, eventually, if I have found the preparation for the execution of my idea I shall enter into the faculty as a teacher. I gave my consent to the publishing of the foregoing. Yours very truly,

ANTON SEIDL.

Appropos of the Scharwenka Conservatory, we just learn that there is a probability that Prof. Xaver Scharwenka's equally renowned brother Philip, whose compositions are favorably known to our concert audiences, may join in the new undertaking and may hold the same position here, as head teacher of the composition class, that he did at the Berlin Scharwenka Conservatory. This city and country may be congratulated on the fact that such eminent musicians as the Scharwenka brothers should choose it for their permanent residence.

#### BENHAM WRITES.

**M**R. A. VICTOR BENHAM writes to us as follows apropos of a certain criticism which appeared in our last issue about the new Saint-Saëns piano sonata dedicated to Mr. Benham:

*Editors Musical Courier:*

I beg to inform you that the sonata by Saint-Saëns is in the key of F minor and composed and dedicated to me in 1883, prior to his departure and lengthy absence from Paris, when his opera "Ascanio" was first performed. The work is still in the possession of the composer, and is shortly to be printed in Paris, when I shall have the honor to send you a copy. I am yours, very respectfully,

A. VICTOR BENHAM.

We are obliged to Mr. Benham for his offer and his frank reply to the insinuation that the sonata was *not* by Saint-Saëns. But we still cling to our first impression that it contains very few of the French composer's very marked characteristics, and if it really is by him it is a weak, incoherent, rambling imitation of Chopin.

#### GERMAN OPERA SCHEME.

Mr. Hammerstein and Mr. Seidl Interviewed.

**I**N view of the great interest aroused by the announcement that Mr. Oscar Hammerstein is about to erect an opera house in this city for the purpose of giving opera in German next season, THE MUSICAL COURIER publishes herewith its interviews with Mr. Hammerstein and Mr. Anton Seidl on the subject. Both gentlemen spoke freely in reference to the scheme, and we submit their remarks without comment.

#### Mr. Hammerstein's Talk.

The announcement of Oscar Hammerstein that he proposes to erect a new opera house for the production of German opera has been the great feature in the history of music the past week. The daily papers have contained short accounts of Mr. Hammerstein's plans, and already that gentleman has received many condolences from friends, who say that they expect to attend his financial funeral. A talk with Mr. Hammerstein himself, however, such as a representative of THE MUSICAL COURIER had on Sunday with him, gives abundant evidence that the projector of the Harlem Opera House and the Columbus Theatre is in earnest in his undertaking, and that he has gone at the matter with an energy and determination which, if anything will, seem destined to lead to important results.

At the outset it may be best to state that Mr. Hammerstein is a man who impresses one at once with his shrewd, native common sense. His whole history, too, whether he be dealing in patents affecting cigar manufacturing, in real estate, the erection of buildings or the running of an opera house, proves that he proceeds on business principles and a clever understanding of human nature. It certainly appears from the following exposition of his plans as to the new opera house and the supplying of German opera that Mr. Hammerstein is proceeding on strict business principles:

"The day that the announcement was made in the newspapers that I propose to erect a new opera house in West Thirty-fourth street for the production of German opera," said Mr. Hammerstein to THE MUSICAL COURIER representative, "I was lunching at Fleischmann's when I came Byrne,

of the 'Morning Journal,' and indulged in doleful prophecies about my undertaking. Then came Conried and expressed his condolence. Herrmann also declared that he would be present at my financial funeral. The date set for the funeral was three months after the opening of the new house.

"Well, let me say on the start that I have gone into this matter for no d— fool business. I have undertaken this scheme on my own responsibility. I am not going to be hampered with a board of directors or managers to say 'Do this' or 'Do that'; neither am I going into the mendicant pauper business with a lot of old women to pass the hat and drum up subscriptions; nor, again, is there to be any syndicate business in mine. I have had a large experience, in the first place, as a real estate dealer and a builder. I have put up \$3,000,000 in buildings in Harlem. I have built up a very large part of Harlem. I propose to utilize this experience in building my new opera house. I am a musician also, and, while I am making no boast of my musical attainments, I believe I know enough to know what good music is, what the public wants and how to satisfy its demands.

"Now, as to my plans. Let me say right here that the public does not care a picayune about anybody's plans. What it wants are deeds. I propose by the middle of November to show by deeds enough to convince the public that I mean business and no infernal nonsense. The newspapers have turned an indifferent shoulder to this scheme. I don't blame them. That's business. They want results, not schemes or promises. I promise to give them results.

"I have purchased\* eight lots of ground, beginning 250 feet west of Broadway, in Thirty-fourth street, on which I shall erect the new opera house. I propose to open that house the middle of November. Oh, you may rest assured that I shall be there. That's where my experience as a builder will come in. My experience as a real estate man came in in my getting the start of Abbey in the purchase of that piece of ground.

"Was Abbey after it?"

"Well, you can rather guess he was. He and Schoeffel were both away, and they had got their eye on that site. I was away, too, in Georgia. They tried to give me the grand bluff and keep me away. I stayed away, but on a certain day I signed the papers for the purchase of that piece of property while I was in Georgia. And I got it 'way down, so that as a real estate investment it is a mighty good thing. You see I know there is no site available for a theatre, one of good size, between Thirty-fourth and Forty-third streets on Broadway. Abbey and Mansfield and others have been building theatres right along, as you know, but when it came to the practical point of securing a site they could not do it. The ground at Forty-second street and Seventh avenue would have been taken for a theatre, but the man who has the stables there has a twelve years' lease, and he wanted \$175,000 for that. Any point on Broadway suitable for a theatre would require the payment of an annual ground rent of \$35,000. It's such little practical points as that that stick in the crops of the people who are putting up theatres on theory.

"My plot of land is 85 feet on Thirty-fourth street and 112 on Thirty-fifth street. I propose to put up an opera house there which will cost \$225,000. It is a very easy matter to get the house ready by the middle of November. In the first place, except on Thirty-fifth street, where there are a few shanties, the land is vacant. I shall begin work on Tuesday next on the foundations of the new building. I have learned from experience that there is no elaborate digging necessary for a start. I shall dig only the trenches necessary for the walls. There will be no digging at all under the auditorium. The auditorium will be built directly on the solid ground. There will then be no danger of fire from rooms under the auditorium.

"In the next place the different stages of the building will be completed separately. The iron men will not be on hand until the bricklayers have completed the walls. The roofers will not come in until the iron men are through. There will then be no interference, no occasion for lay offs, no sympathetic strikes or anything of that kind. Certainly the work can be done in that way. I tried the plan of having brick and iron men all at work at once on the Columbus Theatre. That only retarded matters. One thing at a time and vigorous work are my mottoes now.

"I know just where to order my material, whether lumber, brick, stone, or metal, and all I have to do is to 'phone to a firm, get its figures and then give my order. In this way I can push the whole matter, and I know precisely what I am stating when I say that the building will be ready for opening by the middle of November.

"The plans that I shall use for the theatre are enlarged ones of those proposed for the contemplated Murray Hill Theatre in Forty-second street, between Broadway and Sixth avenue. I found that property too small for my purpose, so I sold it to James McCreery, the dry goods man, for \$243,000. Of course the Buildings Bureau may require

\* Clo. Acriegg and the Pell and Hegeman estates have leased to Oscar Hammerstein the vacant plot on the north side of Thirty-fourth street, 250 feet west of Broadway, fronting 88 feet on Thirty-fourth street and running through to Thirty-fifth street, with a frontage of 112 feet on the latter street, for twenty-one years at about \$10,000 per annum with two renewals of twenty-one years each.—Real Estate Reports, May 4.

some alterations, but aside from that and some of the ornamental work the plans will be the same essentially."

"The house is to seat 2,600 people. The orchestra seats will number 1,000, so that in this way I calculate to make the seating arrangements the most attractive in the city. The stage will be 45 feet deep and 90 feet broad, while the proscenium circle will be 50 feet across. This will give the largest stage and house in the city, with the exception of the Metropolitan Opera House."

"There will be one feature in the arrangement of boxes which will be unique. It is an arrangement which I have patented. The boxes instead of being built up in tiers, as is the practice now, will be suspended on steel rods below the dress circle and the balcony. The distance between orchestra and dress circle and between dress circle and balcony will be some 5 feet more than usual, in order to afford room for the suspension of the boxes, so that the view from orchestra and dress circle shall not be obstructed. This arrangement will make the house only about 10 feet higher than is ordinarily the case. The boxes will each project in semicircular form and will be so arranged that each one will command an equally good view of the stage on the upper as well as the lower tier. There will be thirty boxes on each tier."

"Now let me state, relative to the apprehension of my friends that I am inviting bankruptcy, that I am not going to build this house exclusively for German opera. That is to say, if I should find that German Opera will not be patronized I do not propose to be left with an elephant on my hands. I have not been a hard worker all my life for the purpose of sinking my fortune in a fool venture. Not much! My plan is this: I am going to build this house on the plans I have set before you. But if the professed lovers of German opera refuse to come forward and subscribe for these boxes I shall not give German opera. I have already had an application from Langtry for eight weeks of the house. The location cannot be bettered by any theatre in town. It will be the only first-class place for spectacular productions with room for such entertainments. Niblo's closed last night. It has proved a losing house of late years. It is too far down town. My theatre will be the very place for such entertainments. So you need not think that I am going in for any nonsense. I claim to be proceeding on level headed business principles."

"Are you already in the field looking for artists, a conductor and an orchestra for opera in German?"

"I am. I have agents abroad already looking for singers and all that is necessary to make the complement for first-class German opera. I am not going to give any old German stuff with second rate artists and orchestra."

"Who are your agents and where are they looking for artists?"

"I am willing to tell you all that I properly can. But I must draw the line there. Abbey and others are in this field. They are looking ahead. I don't think Abbey is luxuriously hugging himself over the prospect of Italian opera and he might like to have a German contingent to look back upon."

"Have you any particular artists in view?"

"I must decline to answer that. I naturally would have. I don't believe Mr. Stanton has denuded Germany of good singers. But, nevertheless, I must keep my own counsel. Remember that I have no big social backing in this venture. I am in this all alone. I have a difficult row to hoe, and I can't let the opposition know my plans. I can only say this, that there are enough singers of ability and reputation to be had."

"How about the question of a conductor? Seidl has the Philharmonic Society and his own concerts; Thomas is in Chicago, and Damrosch will have his permanent orchestra; where are your conductor and orchestra?"

"Do you think," replied Mr. Hammerstein, "that Europe is exhausted? Aren't there more conductors where Seidl came from?"

"But are there conductors of an order for opera such as you promise?"

"Well, I'll take my chances on that. I am not worried over that phase of my undertaking."

"And how about an orchestra?"

"Oh, I don't anticipate any great stumbling block there."

"Will you go abroad for musicians?"

"Aren't there good enough musicians in America?"

"What do you consider, if any, the chief difficulty, Mr. Hammerstein, in the way of producing German opera as you intend, by the middle of November in your new house?"

"The failure of German opera lovers to take the sixty boxes," was the prompt rejoinder. "Now, I will tell you the precise situation. If I can get subscriptions for the sixty boxes I will produce German opera in the new house by the middle of November. I shall charge from \$2,500 to \$3,000 a box for a season of sixty entertainments. That is only from \$40 to \$50 a night, a sum nearly the equal of which is paid in the large opera houses of Germany. So that is not an outrageous price, is it? I shall give a written guarantee to each subscriber that I will produce German opera with a conductor of known ability and reputation and with singers



on a like plane. If I do not make good that guarantee then the subscriber need not pay his subscription. If I can secure subscribers for the boxes I shall consider that my expenses are covered, even if not made good, for I will take my chances that the rest of the house will make my expenses good. I am not figuring on making money, at least the first year, but I am figuring against losses.

"When I publish my circular I shall not ask for a cent until I show absolutely the cast of singers, and that the house is nearly finished. There will be no syndicate business, no begging expedition. This is a business matter. I own the two houses I have already put up, and I am perfectly responsible in this new venture. The Harlem Opera closes next Saturday, and then Arthur Vogelein and two other artists from Germany will begin painting the stock scenery for the new house."

"Have you yet determined what operas you will produce?"

"I am not prepared to say. That will depend somewhat on the situation. You may say that when opera it given it will not be for the exclusive benefit of box holders as the expense of the orchestra seats. People who take boxes for the sake of talking will not be welcome. I should not hesitate to put a stop to such proceedings. The boxes on both tiers will be sold at the same price and drawings will be held for choice of place, so that no one will have a superior box advantage through ability to pay a higher sum and secure a choice. If the boxes are secured then German opera will be secured. So it rests with the patrons of German opera to determine whether such opera will be given in the new house from November on for the season."

#### Mr. Seidl's Views.

In sharp contrast with Mr. Hammerstein's sanguine views appear the opinions of Mr. Anton Seidl on this absorbing subject.

"I have been asked by Mr. Hammerstein to present to him my views on this new and important project and I incidentally suggested that such an opera house should unquestionably be built on the model of the Wagner Theatre at Bayreuth chiefly, of course, in respect to the stage and its appliances and the invisible orchestra. These features would not interfere with the use of the house for other than operatic purposes, but, on the contrary, the invisible orchestra would be a great improvement for dramatic performances." Mr. Seidl continued:

"I have not been consulted directly in this scheme except to the extent of my opinions, which I freely gave, and the association of my name with it was first known to me when I saw it published in the daily papers.

"It should never be forgotten that German opera should not be limited to an 'opera season,' but should become a permanent institution if it is to be successful as an art production in this country. Engagements of artists should not be limited to three or four months or a 'season' but should be made for two, three or four years and the average salary would in consequence be greatly reduced. As it is now done, artists are bound to demand larger pay because their time here is short and their prospects in Germany diminished by the interruption of an American engagement.

"Moreover a New York season should always be succeeded by seasons of opera each year in Boston, Philadelphia, Chicago and say one or two other cities, and the complete company, chorus, orchestra, scenery, &c., should be taken to these cities instead of the mere fragments of a New York company. This in itself would insure a large attendance in those cities and lengthen the engagements of all concerned in the venture. These long engagements and constant repetitions would make the representations equally as artistic as any in Europe.

"As to this particular scheme referred to I have no exact information and there has been no opportunity to get any, as it is merely in its inception."

#### Julius von Bernuth

AND

#### The Hamburg Conservatory of Music.

**JULIUS VON BERNUTH**, royal professor of music, conductor of the Philharmonic Society and the Singacademie concerts at Hamburg, and director of the conservatory of music of that city, was born at Rees (Rhenish Prussia) on August 8, 1830. Although he showed most decided musical talent when a mere child and played in public at the age of fourteen, family traditions prevented his idea of ever entering an artist's career. He was destined to become a lawyer, and after having passed through the gymnasium at Wesel he studied law at the universities of Bonn (1849-50) and Berlin (1850-52). His leisure time, however, he always employed in the diligent study of music. In Berlin especially he made strict contrapuntal studies under that master theoretician, Professor Dehn, and he furnished up his piano playing under the guidance of Steifensand (an eminent pupil of Mendelssohn) and the late court conductor Taubert. As he did when a mere schoolboy, he also, while a student at the Berlin University, frequently appeared in public as a pianist.

After he had passed, at the end of the year 1852, his state examinations, he entered into the law practically at the court of Wesel. But this soon became too dry for him, and, following his ever stronger inclinations, he, in 1854,

freed himself from the cases of the profession and entered the Leipsic Conservatory of Music to devote himself entirely to music. Moscheles, Wenzel and Playdi became his piano teachers, Hauptmann and Richter gave him lessons in theory and Professor Götz in solo singing. In the daily and intimate intercourse with these great pedagogues, and with such excellent young artists as Franz von Holstein, Albert Dietrich, Heinrich von Sahr, Otto Singer, Hermann Levy, Carl von Holten and others, and stimulated through the attending of the famous Gewandhaus concerts, then under the inspired direction of Julius Rietz, an ever increasingly enthusiastic and energetic artistic progress took place in Von Bernuth's life. In 1857 we find him as president at the head of the great artistic union Aufschwung, a society to which belonged about one hundred and fifty of the best younger and older Leipsic artists and musical students. In 1859 he founded the Orchestral Society and immediately evinced such talent for conducting that he soon was chosen leader also of the well known Euterpe concerts, which before him had been conducted among others by Robert Schumann and Verhulst. After Julius Rietz's departure from Leipsic Von Bernuth conducted there upon the former's recommendation; also the Leipsic Singacademie and the Männergesangsverein.

In 1863 Von Bernuth went to London in order to complete his vocal studies especially also with regard to teaching singing under that great master of the *bel canto*, Manuel Garcia. He then intended to take the professorship of vocal culture at the Leipsic Conservatory, but his brilliant gifts as a conductor did not remain unnoticed also by other cities. He accepted instead the position offered as court conductor of the grand ducal orchestra at Oldenburg. Later on he gained the victory over both Max Bruch and Ernst Rudorff, the competition for the above named Hamburg position being among these three conductors, and thus it came to pass that Von Bernuth for the last twenty-three years has been at the head of musical affairs in Hamburg. The Philharmonic and Singacademie concerts in the latter city are among the best that are being given in Germany at the present time.

In similar manner the highest musical aims are pursued under Von Bernuth's direction at the Hamburg Conservatory of Music, where only the very best is taught and consequently learned. Professor von Bernuth has always understood the important secret of engaging for his institute only the most excellent teachers, both local and from abroad. Thus, besides himself, the institute now boasts among its faculty the genial Concertmeister Henry Schrädick, whose reputation as a violinist and pedagogue of the first rank is equally well known in Germany as in the United States. Furthermore, Concertmeister Kopecky, of Hamburg; the above named C. von Holten; Prof. Arnold Krug, the composer of the oratorio "Sigurd," the symphonic prologue "Otello" and many other well known works; Armbrust, one of the most famous organists of Germany, and many other excellent teachers. The Hamburg Conservatory ranks among the very first of German musical institutes and has produced a number of finished artists in all branches of the art. It is therefore with justifiable pride that the director looks upon the ever widening influence and effectiveness of his work and upon the yearly augmenting number of his pupils, which come to Hamburg from all parts of the civilized world. Mr. William Steinway, head of the celebrated house of Steinway & Sons, will gladly give inquirers his recommendation of the Hamburg Conservatory of Music and its director, Julius von Bernuth.

#### Praise for Paderewski.

**A**S Paderewski, the great pianist, is to be one of the chief attractions of the New York musical season of 1891-2, and as he is now creating a furore in London, THE MUSICAL COURIER, with its customary enterprise, set to work to get the first reliable and direct information about this artist. We are thus enabled to give to our readers two special reports, written independently of each other, by two parties well able to judge and entirely agreeing in their favorable estimate of this young pianist, who has so quickly risen to the top ladder of artistic fame. Here they are:

LONDON, April 17, 1891.

#### Editors Musical Courier:

In accordance with my promise I now send you a report of my impressions on hearing for the first time the famous pianist Paderewski. This artist has created such an immense furore in London, Paris, Berlin and other musical centres in Europe that I was extremely anxious to judge for myself whether his phenomenal success was merited. By good fortune it so happened during my brief sojourn in London that he was engaged to play Saint-Saëns' interesting and difficult piano concerto in G minor at the concert of the London Philharmonic Society in St. James' Hall, on Thursday evening, April 16, and I immediately secured seats for my friends and myself. It is a well-known fact that the London Philharmonic is the oldest existing musical society in the world, and it is in itself an honor to any artist to be called upon to perform at one of these classical concerts.

As soon as Paderewski appeared on the stage he was received with a storm of applause which demonstrated clearly

to me what a popular favorite he is. His personal appearance is very striking and entirely out of the ordinary run. He is of slight build, medium height, and his striking features are an unusually pale complexion, set off by a remarkable head of light reddish hair. His demeanor at the piano is very modest, without the slightest affectation or mannerism, and during the entire concerto he scarcely moved his body, and his features remained calm and serene, without being cold. Altogether his appearance is attractive and sympathetic. After listening to him several minutes I could readily understand why he has been such a great success, and as the concerto progressed I was myself held spellbound by his grand and magnetic playing.

I do not wish to take up too much valuable space in your paper with a long and elaborate description of his playing, but can sum it up in a few words. "Paderewski is a grand success, and he deserves it." He can certainly be classified with the powerful pianists, as he draws an enormous tone, but on the other hand his delicate work is as soft as a whisper, poetic and as clear as crystal. He has a very fine touch and uses his hands gracefully. The audience, which is usually cold and undemonstrative at the Philharmonic concerts, was completely wrapped up in his playing, and after the final chord was struck he was given a perfect ovation and recalled so often that he was compelled to reseat himself at the piano.

He thereupon gave us an exquisite rendering of Chopin's well-known waltz in C sharp minor, which by its extreme contrast to the concerto showed his wonderful versatility as an artist. My pleasure was somewhat marred by the shortcomings of the European grand piano which he played upon, as it prevented him from doing himself full justice. Our American public has a great pleasure in store, as it is understood that Paderewski will visit the United States next fall for a concert tournee, when he will have the advantage of a Steinway piano to sing to his magical touch.

Yours truly,

WANDERER.

#### Editors of The Musical Courier:

On Thursday last I had the privilege of being witness of one of the greatest triumphs that it has ever been the lot of any artist to experience.

According to your wish I attended the concert given by the London Philharmonic Society, whose concerts under the able conductorship of Fred. H. Cowen are the greatest musical events of London; but for once the magnificent orchestra had to occupy second place, for Paderewski was the pianist, and therefore the lion of the evening. After a beautiful performance of Sterndale Bennett's "Paradise and Peri" overture Iver McKay, the well-known tenor, sang Mozart's lovely aria "Il mio tesoro," and after his retirement a hush of expectancy reigned through the hall.

Suddenly applause drew my attention to the platform, and amid deafening cheers I saw a tall, pale, aristocratic looking young man slowly ascend the platform, upon whom everybody's attention was riveted. Quietly he sat down by the piano with modest self-possession; his delicately chiseled features betrayed not the slightest emotion, while the frame of magnificent, fair, curly hair heightened his extremely poetic head.

With the first strains of Saint-Saëns' characteristic concerto in G minor Paderewski immediately fascinated me with his phenomenally magnetic touch, and whether after this he showed his wonderful power of producing with his crisp touch the most resonant chords, rapid, clear, octave passages, delicate arpeggios or exquisitely defined scale passages, there was not one single moment during the entire performance of this difficult romantic concerto that the listener was not spellbound. I have had the pleasure of hearing Rubinstein, Liszt, Rummel and other great pianists, but no one has ever captivated me like this wondrous young Pole; and I could scarcely believe it possible that such perfection could have been attained in a little more than six years; for it was only six years ago that the young composer Paderewski felt the call within himself not to remain simply a composer, but to develop also his reproductive gifts.

It is certainly a rare thing in the musical history of the world that a young man of twenty-four years of age should place himself under the tuition of a master, and before his thirty-first year should have obtained the position of one of the greatest pianists of the time. Not only is his technic unerring, but his soul seems to speak through his fingers. As Paderewski struck the last note of the concerto the pent up enthusiasm of the audience knew no bounds, and could not be quelled until, after repeatedly returning to the platform, the artist once more seated himself at the piano and gave certainly the most exquisite rendering of Chopin's waltz in C sharp minor that it is possible to imagine, at the close of which the audience again rose in great excitement and loudly called upon the great pianist until he returned and bowed his acknowledgments.

LOWENGRUBE.

#### From Paris.

A Denver lady, now in Paris, writes graphically of a recent performance of Paderewski, "the new Rubinstein," as follows:

"His playing is wonderful. He makes the piano sound

like an orchestra, and though at times almost fierce he in some passages displays all the true tenderness peculiar to the Northern nature. His appearance is in every sense of the word weird. His hair is long, wavy and red—the red that reflects a sort of brightness in the light; so his head seems to be enveloped in a perfect nimbus. His face is sorrowfully stern and often seems to betoken unspeakable suffering. Some say he is Chopinesque—he certainly creates an atmosphere of dreamy melancholy about him.

"The Parisians adore him—their enthusiasm on this occasion can hardly be imagined. After the program was ended they called him out five times, and when the men were finally fairly yelling and calling, 'Scherzo! Serenade! Scherzo! Serenade!' he seated himself again at the instrument and melted everyone. The result was that people who were delighted before were now crazy. Ladies jumped up on the velvet seats, waved fans and plumes in the most frantic manner and the men roared more than ever. Silk hats by the dozen were flourished about, and J. J. Paderewski played again. This time the people stood ten deep about him on the platform.

"One lady here for each of his three concerts bought 2,000 frs. worth of tickets—\$1,200 in all."

"The program comprised the Beethoven sonata, op. 3, a Schubert impromptu and the Schubert-Liszt 'Serenade' and 'Erl King,' Schumann's 'Papillons,' Chopin's sonata in B flat minor, variations by Paderewski and the Liszt 'Don Juan' fantasy.

### Concert Tendered to Miss Hirsch.

THERE were many reasons that aided in crowding Hardman Hall on Tuesday evening, April 28, when a testimonial concert to Miss Fannie Hirsch was given, but chief among all is the admiration in which she is held by a large and influential circle of friends and many others who appreciated her sterling qualities as a highly gifted singer.

The program was varied and interesting, consisting in addition to her solo songs by Böhm, Eckert and Massenet, of a vocal duet sung by Miss Hirsch and Mr. Duzenski, and solos for piano by Mr. Morris Baer, 'cello by Mr. Hartdegen and violin by Mr. Dannreuther. The Beethoven String Quartet also assisted, and Mr. Max Liebling accompanied like a Liebling.

### Miss Eleanor Norris.

AT an entertainment given by the Drawing Room Club last Friday evening, a new danseuse, named Miss Eleanor Norris, made her first public appearance, and delighted all present by her exquisite grace in dancing. This young girl is from Williamsport, Pa., and has been studying dancing with Marwig this winter, with a view to making a profession of it. Although she only began in January, such is her talent that she is already able to accept engagements. Mr. Marwig says that in the course of his long experience he has never had such a talent to develop as that of Miss Norris, and that if she continues she will have a great future before her. Miss Norris is of medium height, slight, and has a lovely figure. She is blonde, pretty, with refined and delicate features, and has an air of distinction. When she dances she is an ethereal sylph, ideal and poetic to the last degree.

The other night she wore a Greek costume of white surah, with a sort of cestus around her tiny waist of heavy gold fringe. She danced what is called the "Boa Dance," in which she uses a boa made of muslin, tossing it over her head from side to side, and making a loophole of it through which she peeps bewitchingly at the public, or else as a skipping rope. One was reminded of the Pompeian figures which one sees so often on vases, or of Raphael's "Hours," when one watched her. Miss Norris's idea of dancing is quite different from that of the usual ballet dancer. She does not wear the abbreviated skirts, but has her dresses below the knee and made of a soft and clinging material. She desires to float about, her drapery accentuating the grace of her movements. In this aim she is entirely successful, for she seems like a wraith as she passes before the eyes. An entirely new era in dancing might be begun with Miss Norris, quite as fascinating as that of Carmencita and in direct contrast to it. For as in Carmencita we admire the wonderful vitality and vividness of the dance, in Miss Norris we have the spiritual and ideal side of it. The one excites, the other elevates.

AMY FAY.

MISS LOWE LAUDED.—One of our promising young musicians is Miss Kate Lowe, who has a great talent for her favorite instrument, the piano. Miss Lowe has studied in the Leipzig and Berlin conservatories and is now giving lessons at her studio, 234 Third Avenue, this city.

FARINI'S CONCERT.—The well-known baritone, A. Farini, will give an operatic concert at the German Club Rooms, Stapleton, S. I., this evening. Mrs. Torriani Hutchinson, soprano; Mrs. Florence N. Leo, contralto; Martin Pache, R. Rudolphi, John Dieden, tenors, and Hans von Saro, pianist, will be the assistants. An attractive concert program, the last act from "Il Trovatore" and a scene from "Rigoletto" will be given.

## PERSONALS.

KATE VON ARNHEN IN PARIS.—Mrs. Von Arnheim, well known in this country and a resident of Chicago, has been in Paris during the past eight months, and sang on March 22 at the Chatelet Theatre, under the direction of Colonne, with great success the concert aria "Infelice" of Mendelssohn. She is entertaining offers for engagements in England.

LEFT ON THE WERRA.—Mrs. Charlotte F. Kennan left New York on the Werra on April 29, to remain in London to study and sing. Her absence will be protracted, and we expect to hear from her in concerts in a short time.

MR. TUBBS WAS BUSY.—Mr. Frank H. Tubbs, in a circular to his pupils, states that during the thirty-five weeks of his New York season which is approaching completion he has given about 1,800 lessons, published a voice magazine, delivered seven lectures on music, held four pupils' recitals and a musical reception. He has had about sixty pupils, who have come from eleven different States.

MISS DUTTON'S ENGAGEMENTS.—Miss Jennie Dutton, the well-known and popular soprano, sang the leading part in Massenet's "Eve," at the Academy of Music, Brooklyn, April 21; also with the New York Chorus Society, April 22, in the "Lay of the Last Minstrel" (McCunn), under the direction of Mr. Wiske. She has also been engaged to sing at the festival in Charlotte, N. C., May 5 and 6, in the "Creation" and Gaul's "Holy City."

"VIRGIL" ON PIANO TEACHING.—Mr. A. K. Virgil, the inventor of the Virgil practice clavier, has just closed a course of ten lectures at Mason & Hamlin Hall, in Boston, upon "Foundation Piano Teaching." Mr. Virgil is a specialist in this department. Our Boston critic says: "Upon the subject of piano technic and foundational teaching Mr. Virgil speaks as one having authority. Perhaps no man in this country or any other has given the attention to these subjects that he has."

BENSBERG.—Kate Bensberg, the well-known soprano, has been quite successful since her departure from this country. She has appeared with success at the Carlo Felice, Genoa, besides making contracts for the Liceo, Barcelona, and the San Carlo, Lisbon.

POOLE.—Miss Clara Poole is extremely busy this spring. Besides the engagements already made she sings with the Oratorio Society, Baltimore, and at festivals in Mansfield and Indianapolis, the latter under Theodore Thomas' direction. She has already begun to book concerts for next season.

MR. ELSON'S LATEST LECTURE TOUR.—Mr. Louis Elson returned to Boston from a lecture tour on Thursday last, during which within ten days he covered over 3,000 miles, giving lectures at Toronto, April 21; St. Louis, April 23; Kansas City, April 24 and 25; Chicago, April 27. He spent last Wednesday in this city. The success of Mr. Elson's lectures has induced a prominent manager to make a definite offer to Mr. Elson for a series of fifty lectures next season.

COMPOSITIONS BY BRANDEIS.—Encouraged by the fine success of his prelude to Schiller's "Marie Stuart" Fred. Brandeis has just forwarded score and parts of his "Danse Héroïque" (played here by Thomas) to Mr. Ross Jungnickel, of Baltimore, who will perform it there with his symphony orchestra. Mr. Brandeis is also corresponding with Mr. A. P. Schmidt, of Boston, with regard to the publication of his opus of interesting piano studies.

MARIE STONE TO RETIRE.—Marie Stone, of the Bostonians, will retire from the profession at the end of the season, which will close at Albany June 6. She will give her last performance in Worcester June 8. She is not ill, nor is her voice impaired, but she needs rest and prefers to withdraw from the stage.

LACHMUND'S LATEST.—The Minneapolis "Tribune" of the 20th ult. contains the following: "The eleventh Danz concert was given at Harmonia Hall yesterday afternoon, and the fact that it was a testimonial to Professor Danz, who has been losing money on this series, drew out a fairly large and thoroughly appreciative audience. The program was an excellent one, each number being warmly applauded. A pleasing feature of the concert was the playing of the 'Italiana Suite Pastorale and Tarantella,' recently composed by Carl V. Lachmund, under the direction of that gentleman. It took the audience by storm and was encored to the echo."

MISS EAMES' AND MR. BEMBERG'S NATIONALITY.—Says the London "Figaro": "There seems to be some difference of opinion as to the nationality of Miss Eames, who made her debut at the Royal Italian Opera last week. Miss Eames was born at Shanghai, in China, where her father, an American citizen, was then consul. Her mother was of English descent. She has been educated largely in Paris, and made her debut at Boston. The students of nationality can therefore work out this problem for themselves."

A similar question has perplexed some people in regard to Mr. Bemberg, the composer of "Elaine," which is to be produced in the autumn at the Royal English Opera House. Mr. Bemberge, whose name is generally spelt without the final "e," was born in South America of German parents, lived for some time in the United States, and was educated in France and Italy.

THE "KEYNOTE" ON RUMMEL.—Our monthly contemporary has the following on Franz Rummel's playing of the "Elevation": "His greatest power of imagination, however, he showed in Floersheim's 'Elevation,' a work which deserves attention. It is not a Klavierstueck, but a grandly conceived, rhapsodic meditation set for the piano. The modern tendency to work up climaxes is closely followed, and Mr. Rummel showed a deep poetic conception in his performance of it. The peculiar passages in which suspensions unresolved modulate into another tonality were well rendered, and showed that the composer's free style of writing is based on undeniable talent."

CARREÑO'S CAREER.—Our esteemed countrywoman Teresa Carreño's career in Europe is highly satisfactory. She played last season in no less than eighty-nine concerts and forty public rehearsals and traveled all over Germany, Austria, Switzerland, Russia and Scandinavia. From the latter country she has just returned with the golden medal for art and science given to her by the King of Sweden. Carreño intends to rest this summer in Paris.

DEATH OF KOMPFL.—The excellent violin virtuoso and concert master of the Weimar Court Orchestra died there, after long suffering, on the 7th ult. He was born on August 15, 1831, at Brückenau. He was one of the best of Spohr's pupils.

HELENE DE RIDEAU IN ITALY.—The young and successful singer, Helene O'Reilly, of Ottawa, who is known in Italy as Helene de Rideau, has been singing in "Lucia," "Linda" and "Fra Diavolo." We quote from a leading Italian journal: "Last evening the Theatre Livori was crowded to excess, being the serata (evening of honor) of Miss de Rideau. The opera given was 'Lucia.' She sang the brilliant polacca from 'Mignon,' in which she surpassed all expectations, singing this difficult music with the greatest ease, and her high notes, especially the high E flat, ringing forth clear as a bell. The public showed their appreciation by the frantic applause during the nine times she was recalled and the flowers which were showered on her. Among the many presents she received was a costly brooch, the gift of her friend, Mrs. Nordica."

She has signed a contract to sing in Turin during May and June.

### Mrs. Ashforth's Concert.

MRS. FRIDA DE GEBELE ASHFORTH gave a concert at Chickering Hall last Wednesday night and presented the following varied program:

Trio, "In Yonder Glade".....	Taubert
Misses Wernig, Schultz and Trichet.	
Arietta, "Euryanthe".....	Weber
Miss Frida Newberger.	
"Oh That We Two Were Maying".....	Nevin
"Summer Evening".....	Lassen
Miss Nettie McClanahan.	
Solvejgs Lied.....	Grieg
Romanza, "Gioconda".....	Ponchielli
Miss Tilly Trichet.	
Serenade, "Traute Laute".....	Victor Herbert
Andante and variations.....	Proch
Miss Ella Wernig.	
Quartet, "Ave Maria".....	Brahms
Misses Hilke, Schultz, Trichet and Mandelick.	
"Frühlingsnacht".....	Jensen
Lullaby.....	Tschaikowsky
Volslied.....	Schumann
Miss Alice Breen.	
Canto Popolare.....	Luzzi
Aria, "Semiramide".....	Rossini
Miss Alice Mandelick.	
"Riccio's Letzes Lied".....	Raff
"In der Frühlingsnacht".....	Bruno Oscar Klein
"Ich Liebe Dich".....	Victor Herbert
Miss Kathrin Hilke.	
"L'Heure du Soir".....	Delibes
Miss Rosamonde Linette.	
Syrienne, "Mignon".....	Ambrose Thomas
Miss Bessy Austin.	
"Wiegenlied".....	Mozart
"Träume".....	Wagner
Miss Ada Schultz.	
Duet, "Zigeunerlieder".....	Brahms
Misses Hilke and Mandelick.	

It is saying no little to declare that one enjoys these annual pupils' concerts of Mrs. Ashforth from the initial to the final number of the program.

Mrs. Ashforth has not only the luck of getting good voices to mold but possesses the faculty, and this is not luck, of making something of these voices. We greatly doubt if there be many singing masters who can give such specimens of their pedagogic skill as Mrs. Ashforth does. Miss Alice Mandelick and Miss Kathrin Hilke are two young ladies whose work may certainly be called artistic. They both possess beautiful natural organs which they know how to use, thanks to their teacher.

All the singing during the evening was far above the average and Mrs. Ashforth deserved all the nice things said about her teaching.



## HOME NEWS.

**MRS. BALDWIN.**—Mrs. Adele Laeis Baldwin, solo contralto of All Souls (Dr. Heber Newton's) Church, sailed for Europe on Wednesday last. She goes abroad to fill some engagements made to sing in London and to study, and will be gone six months, the church having generously given her a leave of absence for that time. Mrs. Baldwin has made many warm friends (not alone by her exquisite singing, but by her charming manners and sweet disposition), a large number of whom were at the pier to wish her bon voyage, bringing with them quantities of flowers, among which was a beautiful basket from the members of the choir.

**AN ORATORIO CONCERT.**—A sacred oratorio, "Christ and his Soldiers," by John Farmer, was sung at the New York Avenue Methodist Episcopal Church last Wednesday evening under the conductorship of Carl G. Schmidt a chorus of seventy-five voices participating.

**HENRY SCHOENFELD.**—This young Chicago composer, one of whose compositions was played at the M. T. N. A. in Detroit last summer, has been winning fresh laurels for himself by his composition, "Liberty," for male chorus and orchestra recently sung in the Chicago Auditorium.

**WINKLER PLAYS.**—Leopold Winkler, the pianist, will play at the last Arion Club concert Sunday evening next the Weber-Liszt polacca. Mr. Winkler has just composed and published a song, "Mutterliebe."

**MAY FESTIVALS.**—Other places besides New York have May festivals. Des Moines, Ia. had two days devoted to music (Monday and Tuesday last), under the conductorship of M. L. Bartlett. The Mansfield, Ohio, festival begins May 19 and lasts three days.

**S. G. PRATT.**—"Allegory of the War in Song" was the title of a monster entertainment given at the Madison Square Garden last Saturday night, under the baton of S. G. Pratt. The affair was under the auspices of the Grant Monument Association and was a great success.

**ARTHUR MEES.**—The Orange Mendelssohn Union, Arthur Mees conductor, will give their third private concert at Music Hall next Monday evening.

**KUZDO.**—Victor Kuzdo, a talented young violinist, gave a violin recital at Hardman Hall last Thursday evening.

**A. C. C. A.**—The third private concert of the American Composers' Choral Association, under the conductorship of Mr. Emilio Agramonte, took place at Chickering Hall Thursday evening last. Ad. M. Foerster's new string quartet was played, and compositions of H. W. Parker, Foerster, R. H. Woodman, Korbay, Templeton Strong, B. O. Klein, C. B. Hawley, Vogrich and Carl Walter were sung. Miss Marie Bissell was the soprano soloist.

**NEW YORK BANKS GLEE CLUB.**—The New York Banks Glee Club gave their third concert at Lenox Lyceum, Tuesday evening of last week, H. R. Humphries conductor.

**A DISHONEST ORGANIST.**—Detroit, May 2.—Fredrick Dunster, organist, came here four years ago from the East and was given charge of the organ in Christ Church, the high toned Jefferson avenue place of worship. He could smile sweetly, play well and was well supplied with a fund of small talk. He was made a lion of by the women and invited everywhere. A short time ago Dunster evidenced a desire to play all kinds of spirited variations to the old tunes his congregation knew, and also a disposition not to pay his debts. Last week he obtained a hundred dollar diamond ring from a jeweler for a presentation, he said, but the jeweler learned that the story was a lie to-day and Dunster has been forced to resign. The jeweler had Dunster arrested for fraud. Dunster's friends settled and he skipped to Windsor.

**MR. AND MRS. FRIEDHEIM'S RECITALS.**—Mr. and Mrs. Arthur Friedheim will give piano recitals at the Lyceum Theatre this and Friday afternoon at 2:30 o'clock. The programs follow:

## WEDNESDAY.

Fantasia and fugue on Bach.....Liszt  
Theme and variations in B flat, for two pianos.....Schumann  
Sonata appassionata, opus 57.....Beethoven  
Études symphoniques.....Schumann  
Petrarca sonet in A flat.....Liszt  
"Abendharmonien".....Liszt  
Variations on a theme by Beethoven, for two pianos.....Saint-Saëns

## FRIDAY.

Concerto patetico, for two pianos.....Liszt  
Sonata, opus 57, No. 2.....Beethoven  
Barcarolle.....Chopin  
Polonaise in A flat.....Chopin  
Kreisleriana.....Schumann  
"Man Lebt nur Einmal".....Strauss-Tausig  
"Danse Macabre," for two pianos.....Saint-Saëns

**ENGLISH GRAND OPERA.**—Here is the latest official announcement of J. W. Morrissey, impresario: "The rehearsals for the spring season of English grand opera at the Grand Opera House are in daily progress. In order to have a perfect performance of each opera the management has decided to have fourteen rehearsals and a full dress repre-

sentation of every work to be given before presenting it to the public. 'Il Trovatore' is now in thoroughly good form for the opening week, Monday, May 25, and the rehearsals of 'Martha,' which will be the second opera, will commence on Tuesday morning. 'The Bohemian Girl,' 'Faust,' 'Carmen,' and 'Lucia' will follow. Those who have attended the rehearsals so far pronounce the entire ensemble up to any lyric organization in merit seen here for a long time, the tone, style, and force of the renditions being admirably blended together. The sale of seats for any of the above operas is now in progress."

**A CELEBRATION.**—Last Thursday evening a musical service was given in the University Place Presbyterian Church, to celebrate the completion of twenty-five years' continuous service of Wm. Adrian Smith, the organist of the church.

**MARION MANOLA A BIGAMIST.**—Boston, May 2.—C. H. Pattee, who was Marion Manola's counsel in her divorce suit from Mr. Mould, when shown to-day the report of her marriage to "Jack" Mason, said: "The marriage will not hold good under American law. She cannot be divorced at all, now. If she applies for her final papers six months from now she will have to sign them in the same name with which she entered the suit—Marion E. Mould. If she is now Marion E. Mason the court will not recognize her for a moment. It is bigamy, and if they come to this State they can be punished."

**SEIDL CONCERT.**—Anton Seidl and his orchestra will give a grand concert Sunday night, May 17, at the Lenox Lyceum.

**MISS CLEMENTINE DE VERE.**—Miss Clementine De Vere has renewed her contract with Dr. Paxton's church for another year at an increased salary. However, she will leave for Europe in June and make her debut in London in the second concert of Paderewski, under the direction of George Henschel. She has already arranged to sing at a number of concerts here during the next season.

**A CONCERT.**—Next Sunday, May 10, the United States Marine Band, John Philip Sousa director, will give a concert at the Lenox Lyceum. It is by special permission of the President that this organization is making a short tour through the country, and it will be their only appearance in this city, as immediately after the close of the concert here they return to Washington. Among the numbers on the program will be Schubert's unfinished symphony, which is rarely attempted by military bands. Every member of the organization will appear in full dress United States uniform. The band has the assistance of the young prima donna Miss Marie Decca.

**NEW YORK COLLEGE OF MUSIC.**—The thirteenth annual commencement and concert of the New York College of Music will be given at Chickering Hall on the evening of May 12. A chorus, orchestra and Mr. Walter Damrosch will assist.

**AN AFFLICTION.**—Prof. W. L. Blumenschein and wife have been heavily tested by the cold hand of affliction. Four of their five children have been sick with diphtheria. Last week their beautiful little daughter Jeannette was taken from them, death claimed also their bright little boy Carl, and a short time ago Mr. Blumenschein buried his venerable mother at Pittsburgh. George and Flossie, who have had the diphtheria, are now supposed to be out of danger. Ernest has not had the dreaded disease.

**MORSE.**—Charles H. Morse, who on the first of this month became organist and choirmaster of Plymouth Church, Brooklyn, filling the vacancy caused by the death of S. B. Whiteley, comes from Minneapolis with a good reputation. He was organist of the First Congregational Church of Minneapolis, and also director of the Northwestern Conservatory. When the vacancy in Plymouth Church occurred Dr. Lyman Abbott wrote and asked Mr. Morse to come on and conduct some of the services, which he did last January, and so well pleased was the music committee that an offer of the position was there and then made him and accepted.

**AREÑCIBIA'S CONCERT.**—Pedro Enrique de Areñcibia, the well-known Spanish tenor, gave an enjoyable concert at Chickering Hall Tuesday night of last week. Mr. Areñcibia was heard to considerable advantage in "La Serenata," by Bragu, with mandolin obligato. He was assisted by a number of well-known soloists, including Mrs. Rosa Linde, who sang the page aria from "Les Huguenots" and was afterward heard in a duo from "Aida" with Mr. Areñcibia. Miss Leila Vergara performed a harp solo. Joseph Braune played the mandolin in most pleasing manner. Miss Gertrude Griswold sang two solos and took part with Mrs. Rosa Linde, Mr. Areñcibia and Mr. Arveschon in the quartet from "Rigoletto." The organ was played by Mr. W. E. Mulligan. E. Agramonte conducted.

**THE LADY ORCHESTRA.**—Next season a new departure in musical entertainment will be offered in the way of an orchestra composed entirely of young ladies. This project will open a field for female musicians, and will give remunerative employment to women who have made music

a profession. Several of the best violinists have already been secured, and other engagements are pending. Miss Maud Powell will be the Concertmeisterin and soloist.

**A REESENT ARRIVAL.**—Miss Alice Rees, a young soprano and a favorite pupil of Lagrange in Paris, arrived recently on the Umbria.

**ANOTHER MAY FESTIVAL.**—Decatur, Ill., will also have its May music festival under the auspices of the Women's Club Stock Company, to be conducted by Robert Walter. The dates are Wednesday, Thursday, Friday, May 20, 21 and 22.

**CHICAGO MUSICAL COLLEGE.**—On the evening of Tuesday, April 28, the Chicago Musical College String Quartet, under the direction of S. E. Jacobsohn, gave its first chamber concert at the new Kimball Hall. The quartet compositions performed were Mozart's in E flat and Schumann's No. 3. The quartet plays admirably and it is quite plain that Mr. Jacobsohn's leadership will make this one of the leading organizations of its kind in the West. Mr. Hyllested played Chopin's "Berceuse" and "Polonaise" in a finished way and Miss Fanchon Thompson sang nicely songs by Tosti and De Koven.

**A GILMORE CONCERT.**—Patrick Sarsfield Gilmore and his famous band gave a concert last Sunday night, and Lenox Lyceum was crowded in consequence. The band was in good condition, its amiable leader in buoyant spirits, and brilliant and effective playing was the result. In an arrangement of "Semiramide" and Gillet's pretty trifle, "Loin du Bal," the band's virtuosity was thoroughly tested. Gilmore's woodwind is admirable, his E flat clarinet, Mr. Matus, doing some Paganini-like feats on his tiny reed. The soloists were Miss Ida Klein, soprano, who sang an aria from the "Daughter of the Regiment," and for encore Gomez's "Mia Piaccorella." Miss Klein makes steady strides in her art. Campanini, who was unfortunately a trifle husky, sang in good style "Celeste," "Aida," and to overwhelming applause responded with "Sweetheart, good-bye." The remaining soloists were Mrs. Natalie, soprano; Anna Mantell, alto; Mr. Spigaroli and Mr. Sartori, tenor and baritone. Miss Maud Powell played the violin.

**GUILLE.**—A. L. Guille, the famous tenor, who has for several years been connected with the tours of Mrs. Patti, arrived in this city to fill a number of festival and concert engagements. He is under the sole management of Henry Wolfsohn, with whom he signed a contract for three years.

## The Petersburg, Va., Festival.

**THE** program for the "orchestral and choral entertainments" which made up this year's Petersburg, Va., music festival were interesting ones. The first day, last Thursday evening, brought:

"Phèdre" overture.....Massenet  
Largo.....Händel  
Recitative and aria from "Irene".....Gounod  
Concerto for French horn.....Mozart  
"Elsa's Dream," from "Lohengrin".....Wagner  
"Peer Gynt" suite.....Grieg  
"Bedouin Love Song".....Pinsuti  
Hungarian Divertissement.....Schubert-Liszt  
"L'Extase" waltz.....Arditi  
"William Tell" overture.....Rossini

The work of the Baltimore Symphony Orchestra under Mr. Ross Jungnickel's direction, was the feature of the festival. Their playing of the "Peer Gynt" suite was loudly applauded, and the good ensemble which pervaded all their performances was the proof of careful training and many rehearsals. Mr. Jungnickel is to be congratulated on this excellent result of his laudable efforts as well as on his good taste in selection and conception of the orchestral numbers and the musicianly manner in which he accompanied the soloists. Of the latter, Mr. Xavier Reiter played the Mozart horn concerto admirably. Miss Emma Heckle was heard to advantage in the "Lohengrin" excerpt and the Arditi waltz, and Mr. Gustav Berneike, bass, did very well in the Gounod aria and the Pinsuti song. The audience was large and genuinely enthusiastic.

On Friday afternoon a miscellaneous program was given, in the performance of which, besides the Baltimore Symphony Orchestra, a well trained and very pleasing children's chorus, Miss Marion Weed, contralto, and Mr. Thos. Lloyd Dabney, tenor, participated and distinguished themselves.

On Friday, the closing night, Mendelssohn's oratorio "St. Paul" was produced in a most commendable style. The aforementioned four vocal soloists did their share of the work most satisfactorily, and the Petersburg chorus, which had been carefully prepared for the occasion, covered themselves with glory. Altogether the performance, as well as the entire festival, was an artistic and financial success.

**NAPLES.**—Two factions at the first representation of a new opera in Naples almost came to blows. The intelligent portion of the audience objected to its stupidity, while the friends of the composer applauded. Why cannot we do something of this kind for a change, and make a hit when a poor play is presented?

## Arthur Friedheim's Liszt Program.

By AMY FAY.

ON Tuesday afternoon I heard Friedheim in a program exclusively made up of Liszt's compositions. I was very desirous of hearing him in these, as he comes to us with the reputation of being the greatest Liszt player in the world, and since hearing this concert I gladly admit that this is true. The program was a stupendous one and only a colossal artist could have interpreted it. It opened with Liszt's deep and mystical sonata in B minor—a work which demands a great conception as well as a great technic. Friedheim did it full justice, and was particularly fine in the solemn "Adagio." He made a splendid climax in the octave passages of the last movement, closing with striking effect on a single tone away down in the bass, like a bell, and with a harp-like harmonies in the middle of the keyboard.

The grandeur and breadth of Friedheim's style, as well as his immense technical resources, fit him admirably for Liszt's music. He has a blazing brilliancy that fills every inch of space in the concert hall, and at the same time his touch is a thoroughly musical one. The sonata was followed by a calm and lovely piece called "Bénédiction de Dieu dans la Solitude," which left the mind in a state of contemplative reverie. The melody was taken by the left hand, while the right one strayed down the keyboard in caressing passages. Liszt's ninth rhapsody, the "Pesther Carneval," next aroused us from the delicious trance into which we had fallen. This, although the longest and most elaborate of the rhapsodies, is not so interesting as some of the others and is rarely played. I once heard Liszt teach it, and he remarked in his airy way, "Funny things occur in this rhapsody. It is not always music that I represent in these rhapsodies, but I introduce also the sounds of the gypsy camp. This, for instance, represents the mooing of the cows," said he, calling attention to two octaves in the bass which come in several times. It does sound like a "moo" when you know it!

Friedheim was wonderful in the two "Legenden;" the Franciscus who preached to the birds and the Franciscus who walked upon the waves. In the first he imitated the twittering of the flock of birds to perfection, and one could really see them fluttering about. It is a pity that the quaint little legend could not be printed on the program, as we have seen it on the Thomas programs. It is so pretty! For me, however, the sensation of the whole concert was the second "Legende," the "Franciscus v. Paolo walking upon the waves." Oh, do, Mr. Friedheim, play this again! Nobody else plays it, and it is a most powerful and imaginative composition. One can picture to oneself how Liszt would do the ocean! He was fully equal to the sublimity of the subject, and one feels it surging and rolling restlessly beneath the saint, who walks boldly on over the watery way. The left hand has long chromatic runs which represent the billows, while the melody is firmly held in chords by the right one, and one knows that Franciscus will not sink, although at times the waves threaten to submerge him. Afterward the right hand takes up the passage and the melody is played stronger than ever by the left. The climax is reached in a storm of chromatic octaves which rush wildly and thrillingly up the keyboard with both hands. One fears that poor Franciscus is drowned! But no, he emerged bravely again, the storm dies away and he quietly lands. Though breast-high in water his courage has never faltered and he has never had to cry out for help, like Peter when he attempted a similar feat.

Only an artist of the first rank and one imbued with the grand traditions of the Liszt school could play this piece. Friedheim was simply immense in it and I would not have missed hearing it for anything. The remaining numbers on the program were a Fantasia quasi Sonata upon "Dante," and six Etudes, after Paganini. The Fantasia was pathetic and interesting, as well as wholly new to the public, and the Etudes were brilliant exhibitions of the Liszt and Paganini technic, each more difficult than the other. The audience was carried away by the one in G sharp minor, the well-known "Campanella," and tried to encore it, but Friedheim wisely refused.

This concert was in all respects a phenomenal one in the opinion of  
Yours respectfully, AMY FAY.

## Warm Testimonial from the Pupils of Mr. and Mrs. W. Waugh Lauder.

CINCINNATI, Ohio, March, 1891.

To Prof. W. Waugh Lauder and Mrs. Cora Lindsey Lauder:

WE, the undersigned members of your music classes in theory, harmony, piano and vocal (for ourselves and others), desire as the school year of '90-'91 approaches to its close to express our great satisfaction with the manner in which you have instructed us. The lectures and theory with examples at the blackboard, piano and with vocal numbers have proved a great benefit to us, and we feel that our musical education could not have been in better hands. We feel that we have frequently sorely tried your patience and artistic temperament, and in spite of

all this you have ever treated us with great kindness, courtesy and interest.

We have greatly enjoyed the performances of March 6, 18 and 20, and your recitals.

Bertha Tebbis, Harrison, Ohio.  
Blanche Kyle, Kyles, Ohio.  
Emma J. Lewis, Madison, Ind.  
Cornelle Overstreet, Taylorsville, Ky.

Mary Boggs, Fairfield, Ill.  
Bertha Campfield, Richmond, Ind.  
Mamie McGowan, Cincinnati.  
Grace Leary, Franklin, Ohio.  
Minnie Schugh, Coalton, Ohio.  
Edith Campbell, Riply, Ohio.  
Lida Cherington, Riverside, Ohio.  
Maud M. Shaw, Butler, Ky.  
Mattie V.J. Gordon, Dandarelle, Ark.

Birdie Bennett, Kansas.

The Lauders have also had the pleasure of receiving about thirty letters from individual pupils, speaking in most kindly terms of their teaching methods.

Mr. Lauder and lady will direct the music of the week's session of the Arkansas State Teachers' Convention and deliver a lecture on "Music in Education." A large chorus will greet them at the Mount Nelio Summer Normal School. Great interest is shown there in the work.

## No Protest Against Musical Culture in Boston.

Editors of The Musical Courier:

THE clipping from the Boston "Commonwealth" which you republished and wondered at in No. 584 does not by any means harmonize with public sentiment at the Hub. As the lines read to me they simply represent a fit of spleen. In all other happenings "things grow on what they feed upon," hence it is but fair to infer the same with music. In so far as my own observation and experience in musical operations are concerned, I aver without fear of contradiction from persons who reflect upon the matter that a redundancy of symphony and chamber music only serves to whet the appetite for that of other kinds, or to state it plainly, for operatic music.

It is not interference that the cause, or "culture," labors against, but the lack of opportunity. The class of persons which attends symphony concerts represents culture in all leading forms, and these persons live in an atmosphere of that nature almost exclusively—there can be no such thing as too much of it with them, for they are all "Oliver Twists."

No, the difficulty appears to be lack of opportunity. This the "Commonwealth" plainly shows when admitting that what few skeletons of opera have been vouchsafed, "indifferent as they were admitted to be, were well patronized." The time for "the manager to appear and give voice to" a protest is certainly not "against musical culture," but at the lack of enterprise he or others exhibit by not providing for our wants.

ELLIOT.

## "Apollo" at the Casino.

"POOR JONATHAN" will not be performed

in the Casino after next Wednesday night. Its run closes with a record at 208 performances. Rudolph Aronson announces that everything is in readiness for the first performance of the burlesque operetta entitled "Apollo, or the Oracle of Delphi," on Thursday. Full dress and scenic rehearsals have been held daily for the past ten days under the direction of Heinrich Conried. Three scenes have been painted by Henry E. Hoyt, from models fashioned after ancient plates and historical engravings. The first act is the Castalian spring at Delphi, with a distant view of the temple. The second act is the Temple of Apollo, an interior view with a life size statue of Apollo above the altar. The third scene shows the approach to the temple, with its massive columns, stone steps and statues of Minerva and Jupiter. The Greek models have been followed closely by Mrs. Loe, who is preparing the costumes. The music was composed by Josef Hellmesberger, Jr., and the book by J. Schnitzer. The English translation and adaptation is by H. D. Tretbar and Edgar Smith.

The story of the opera is briefly as follows:

It is oracle week at Delphi, and "Adrastos," the high priest of the temple, has chosen "Pythia," a young and beautiful maiden, as "Apollo's" oracle. "Dioskuros" (man of all work about the temple) has found in the ancient archives a law to the effect that should "Pythia" permit herself to be kissed by a man the wrath of the gods would be visited upon the offenders and the temple demolished. "Pythia" has fallen in love with "Helios," a young Athenian, and "Adrastos" and "Dioskuros" are at their wits' end to separate the lovers. After many complications "Pythia" resigns her place of oracle, but is induced by "Adrastos" to reconsider her determination. "Helios" secures an interview with "Pythia," and in defiance of "Apollo's" wrath kisses her, the gods apparently permitting the challenge to pass unnoticed. "Pythia" renounces "Apollo," and the populace enraged at the failure of the festival are on the verge of riot. "Dioskuros" averts the danger by announcing that the temple will close for the season to be altered into an amusement palace to be devoted to the free entertainment of the people of Delphi.

In the cast will be Miss Lillian Russell, Miss Louise Beaudet, Miss Grace Golden, Miss Eva Davenport, Miss Sylvia Thorne, Edwin Stevens, Charles Renwick, Ferdinand Schuetz, James Maas, Edgar Smith, Max Figman, Harry Macdonough and Jefferson de Angelis.

## Mary Hunecker.

WHAT Goethe so aptly called a "beautiful soul" passed away last week. With regrets we record the death of Mary Hunecker, the wife of John Hunecker and the mother of James G. Hunecker, of the staff of THE MUSICAL COURIER. Mrs. Hunecker by her force of character, personal magnetism and admirable womanly qualities leaves behind her many who will sorrow. She handled an unusually brilliant pen and did much critical work of an artistic and literary sort.

Requiescat in pace.

## A Correction.

TORONTO, May 1, 1891.

Editors Musical Courier:

WILL you kindly allow me to correct an error into which your Toronto correspondent seems to have fallen in reference to the use of the piano at our recent Philharmonic concerts? It was not on the platform during the "Elijah" performance, and in "Eve" was simply used to play the harp part.

I am, &c., yours faithfully,

F. H. TORRINGTON,

Conductor Philharmonic Society, Toronto.

## "The Captivity."

IT could have been no ordinary musical event that crowded the Metropolitan Opera House to its utmost Tuesday evening of last week. "The Captivity," an oratorio, the text by Oliver Goldsmith, of "Vicar of Wakefield" and "Deserted Village" fame, and the music by Mr. Max Vogrich, of this city.

The Metropolitan Musical Society, reinforced with the members from the Rubinstein and Musurgia clubs, Melopoia of Plainfield, New Rochelle Choral and Kingston Philharmonic, the Stamford Oratorio Society, and all under the conductorship of Mr. William R. Chapman, comprising in all about eight hundred voices, sang the work, with Mrs. Vogrich, soprano; Hedwig Essicke, alto; Andreas Dippel, tenor; Fred. C. Hilliard, baritone, and Emil Fischer, bass, as soloists.

The body of tone produced by this chorus was delightfully pure and full, and Mr. Chapman's handling of dynamic effects is something remarkable. Mrs. Vogrich, a new-comer, did some clean cut though not very sympathetic work. Her voice is a light soprano, but singularly clear and penetrating. It lacks warmth and color, though used in a consummately artistic fashion.

Mr. Fischer did the best singing of the evening, for Mr. Dippel was hoarse and evidently unfamiliar with his part. Mrs. Essicke also sang very acceptably. And now as to the work itself. If we had not been prepared by rumors startling and promises infinite we would simply state, after one hearing, that "The Captivity" was written by a man who has a facile style, excellent technic for orchestral writing and a "plentiful lack of wit."

But as Mr. Vogrich has trumpeted his talents to the world for some years past and has posed as a pendant to Wagner—in a word, played the rôle of a misunderstood genius—we are forced to write that, despite the superb performance "The Captivity" received on this occasion, it did not reveal even an iota of original talent. The evident straining after Oriental coloring, the pompous, Liszt-like phrases scattered throughout the work, the bad vocal writing which strained the voices of the chorus to the utmost, all go to prove that Mr. Max Vogrich's pretensions are not on a par with his performances.

Mr. Vogrich has studied much—the works of other men—but he has no special musical message to deliver to us; he has created no new forms, even his writings for the orchestra is conventional as to coloring. In a word, he says nothing in "The Captivity" that has not been said thousands of times before.

Mr. Vogrich, we believe, rather scorns criticism, but we know he will not dispute our judgment when we assert that as a work his E minor piano concerto is far superior in musical quality and freshness to this oratorio, which is artificial in form and content.

With new, original music like Dvorak's or Hamish McCunn's unsung as yet in America, there was no excuse for the selection of Mr. Vogrich's banal music. We would like to know Mr. Tschalkowsky's opinion of the work, for he sat patiently through the performance in company with Mr. Walter Damrosch.

THE BROAD STREET CONSERVATORY.—The Broad Street Conservatory of Music, of Philadelphia, has recently added to its faculty Mr. Emil Gastel, a well known baritone, John F. Rhodes, the celebrated violin virtuoso, and Michael J. Kegrize, a talented young pianist. Mr. Gilbert R. Combs is the director of this flourishing institution.

THE MENDELSSOHN GLEE CLUB.—The Mendelssohn Glee Club, Mr. Joseph Mosenthal conductor, gave its third private concert at Chickering Hall, April 21. The book of the program was unique and pretty in its get up.



## The New Music Club.

THE musicians interested in the formation of the new Music Club met at the Arena, 41 West Thirty-first street, last Sunday afternoon with John Kamping, the chairman of the provisional executive committee, presiding, and decided to secure a headquarters for the summer months pending the permanent organization of the club in the fall. They settled upon two pleasant rooms in the Arena Building, of which they will have the exclusive use till October. They will secure an attendant to take charge of the quarters, and will have all the culinary conveniences of the place at their disposal.

October 4 the musicians will elect a nominating committee, and four weeks later will vote upon their nominees for the officers of the organization. Then they will look for a permanent home.

## Wilczek's Attachment.

MOST violinists require time and frequently labor before becoming successful in their attachments, but Frank Wilczek is an exception. He secured one in a few minutes last Monday at Chickering Hall and it all came about in this wise. Manager Charles A. E. Harris, of Montreal, engaged Wilczek as solo violinist for six concerts with the Santley Concert Company in Ottawa, Quebec, Buffalo and other cities, and Henry Wolfsohn, Wilczek's manager, made the terms very low, putting them at \$50. To get Wilczek at \$50 a concert is known to be a big bargain, but it appears that Mr. Harris assumed, for reasons known probably to him only, that he had secured Wilczek for \$50 for six concerts, a lower price than is charged by orchestra players when they go outside of the city. (See M. M. P. U. rates.)

Mr. Harris probably tried the scheme only, but never considered it seriously; we have too much respect for his judgment to believe that he was in earnest. Wilczek telegraphed last Saturday and Monday to Harris asking for a settlement, but received no reply.

A concert was given by the Santley Company on Monday afternoon at Chickering Hall, but Wilczek, who did not appear on the program, played quite a part in it and received \$125.45 for his solo. With the assistance of Lawyer Charles H. Lellmann, Jr., he began an action in the Supreme Court for breach of contract and levied an attachment, which was issued on the ground of non-residence, against Mr. Harris, of Montreal, and tackled the box office.

If Mr. Harris will now be kind enough to send the balance due and pay Wilczek his expenses he will have no further trouble in the matter. In the meanwhile Wilczek is practicing hard and has more engagements in prospect.

## Santley Sings.

CHARLES SANTLEY, who on his program is modestly called "England's Greatest Singer," made his reappearance on a New York concert platform after an absence of nearly twenty years (May, 1872, was his last appearance) Monday afternoon at Chickering Hall. The following program was presented:

Recitative and air, "O, ruddier than the cherry".....	Händel	Mr. Santley.
Song, "Marinella".....	Randegger	Mrs. Burch.
Violin solo, "Zigeunerweisen".....	Sarasate	Miss Becker.
Song, "Maid of Athens".....	Gounod	Mr. Santley.
Songs: "Autumn".....	Oscar Weil	Mrs. Burch.
"Springtime" (with violin obligato).....		
Songs: "The Shepherd's Lay".....	Mendelssohn	J. L. Hatton
"To Anthea".....		
Song, "Heart's Springtime".....	Wickede	Mrs. Burch.
Song, "Der Erl Koenig".....	Schubert	Mr. Santley.
Violin solo, { Romanza.....	Spohr	
{ Lied.....	Heller-Ernat	
{ Agitato.....		
Couplets, "Medje".....	Gounod	Miss Becker.
Song, "First Meeting".....	Grieg	Mr. Santley.
Song, "Simon the Cellarer".....	J. L. Hatton	Mrs. Burch.
		Mr. Santley.

Mr. Santley, whose voice has lost much of its lustre, sings with a facile graciousness and with a refined sentiment, not to say sentimental style. He is a ballad and oratorio singer *par excellence*, and his work in the Händel recitative and aria was simple, direct and most artistic in phrasing.

Mr. Santley must have been a noble singer, but it must have been a quarter of a century ago, for there is little in his singing but its art and a certain warmth.

Mrs. Burch did excellently with the two Weil songs, delivering them with good taste and fire. Miss Becker also did herself justice, for she is a very talented violinist, full of true musical feeling and possessing a natural technic. When her style matures she will certainly do something. Mrs. Carl Martin played the accompaniments in a most artistic fashion.

## Sunday Cable Clippings.

There is little which may be classed as absolutely new in musical matters in London. Mrs. Blanche Stone-Barton, the American soprano, sang several bravura songs at Jean Gerardy's violoncello recital at St. James' Hall, on Monday last, with much success. Among the other artists who distinguished themselves were Eugene Holliday, a pupil of Anton Rubinstein, and Waddington Cooke, the accomplished accompanist.

Another American soprano, Mrs. Eaton, favorably known in the United States as Miss Kehew, who has been studying here for some time past under the veteran singer Sims Reeves, appears shortly at the latter's "farewell" concert.

Blumenberg, the American cello virtuoso, has been recently charming the frequenters of fashionable drawing rooms, but, seeing the congested state of musical matters in England generally and in London in particular, he wisely refrains from attempting any concert work at present.

Fanny Davies has written a letter to a friend in London saying that she has heard Clara Anastasia Novello, now the Countess Gigliucci, sing charmingly, though the latter is now over seventy-two years of age. The countess, it may be recalled, is the fourth daughter of Vincent Novello, the musical composer. She was born in London on June 10, 1818, and withdrew from the stage in 1844, after her marriage to Count Gigliucci. The countess, however, was induced to return to the stage in 1850, and finally retired in 1860. In the days of Malibran, Rubini and Mendelssohn the countess was a most celebrated singer, and captured the hearts of the most aristocratic Viennese, Berlinese, St. Petersburg, Roman, Genoese and other foreign audiences, to say nothing of the friends and admirers she made in this country. Miss Davies writes that the voice of the countess, even at this time of her life, is as "clear as a bell," to use a somewhat hackneyed phrase.

Geraldine Ulmar, the popular American actress who, in London, on March 30 last, only about a month ago, married Ivan Caryll, the young composer and conductor of the Lyceum Theatre, seems already to be preparing for her return to the footlights. When she was married she retired from the cast of "La Cigale," and it was announced prominently that if Miss Ulmar returned to the stage it would not be for a year or so, as she intended to take a long holiday; but the joys of married life seem to have changed the plans of the young Americanine, for it is announced that her husband is already writing the music for the operetta in which Miss Ulmar will reappear before the public, and that when she reappears in the leading rôle of his work Miss Ulmar will probably be supported by the great Marius.

Three Beethoven days are announced on May 7 at Cologne, and thousands of pilgrims are expected to hear the master's symphonies in the great hall of the Gurzenich.

## FOREIGN NOTES.

PROUT ON FRANZ.—The current number of the "Monthly Musical Record" contains an article from the pen of Mr. Ebenezer Prout on Robert Franz's edition of "The Messiah," proving incontestably that the accusations made against Franz of having needlessly altered and "improved" the score are absolutely baseless. As such charges cannot be substantiated they should be withdrawn, as the "Athenaeum" justly says.

A NEW COMPOSER.—A new symphony composed by Francesco Ghin, a young man of twenty-eight, was recently performed for the first time at Venice, and seems to have met with most extraordinary success. The young composer is a pupil of Niccolò Coccon, first conductor of St. Marc's Cathedral, and the teacher is enthusiastic about his protégé.

SOMMER'S "LORELEI."—Hans Sommer's new opera, "Lorelei," was brought out for the first time at the Braunschweig Opera House on the 12th ult. and met with considerable success.

DORN'S "AFRAJA."—Otto Dorn's new opera "Afraja" made a hit at its recent first production at the Gotha Court Opera House.

"MANON" IN FRANKFORT.—Massenet's opera "Manon" in brilliant *mise en scène* was well received at the Frankfort-on-the-Main Opera House, where it was brought out for the first time a fortnight ago.

RAVOGLI.—I could not help asking myself, when last week I was listening to Giulia Ravogli in the part of "Orfeo" at Covent Garden, writes Mr. Labouchere, why such an artist as this lady is should accept an encore in so dramatic a situation as in the last act of the opera, when she sings "Che farò." Throughout the scene she weeps, wrings her hands, and does everything to denote her unhappy state of mind. At the end there is much applause,

on which the agony disappears; she smiles and bows, and kisses her hand, and then recommences her agony. This is as absurd as it would be were "Macbeth" to repeat the dagger scene when applauded in it.

## Music in Baltimore.

BALTIMORE, May 3, 1891.

THIS is the program of the last concert given this season in this city by the superb Boston Symphony Orchestra, on April 28:

Overture, "Oberon".....	Weber
Concerto for piano, No. 1, B flat minor.....	Tschaikowsky
"Nikita's Dream".....	Benj. Godard
"In the Hammock".....	Brahms
Symphony No. 2, D major.....	
Mrs. Helen Hopekirk distinguished herself as a pianist of thorough technical training in her playing of the concerto.	
At the eighth Burmeister students' concert, on the 30th, Miss Lotta Mills played a difficult and varied program of piano compositions; in fact, it was all done with such intelligence and devotion to the work that I append the program:	
Prelude and fugue in E minor, op. 35, No. 1.....	Mendelssohn
Thirty-two variations in C minor.....	Beethoven
Barcarolle in A minor, No. 8.....	Rubinstein
Ballade in A flat major, op. 47.....	Chopin
Two transcriptions: "Song, by Mendelssohn....."	Liist
"Soirées de Vienne," by Schubert.....	Weber
Concertatuck.....	
With accompaniment of a second piano.	

"Mors et Vita" will be the closing work of the Oratorio Society this season on May 8 and 9. Mr. Fritz Fincke conducting as usual. The soloists will be Gertrude Luther, soprano; Clara Poole, contralto; Leonard E. Auty, of Philadelphia local renown, tenor, and Ivan Morawski, of Boston, basso.

An announcement is made that the Boston Festival Orchestra, Victor Herbert conductor, will give two concerts here on Friday, May 15, with the following forces: Emil Mollenhauer, concert master; Miss Adele Aus der Ohe, pianist; Mr. Myron W. Whitney, basso; Mr. Felix Winternitz, violinist; Mr. Victor Herbert, violoncellist; Miss Rose Stewart, soprano. Tchaikowsky is announced with this orchestra, which is unknown here (and I do not remember ever having read its name in THE MUSICAL COURIER), the reading notice stating that "the great Russian composer and director will make one appearance in Baltimore" after opening the May Festival in New York. HANS SLICK.

## Buffalo Correspondence.

MAY 4, 1891.

JOURNALS (musical) may come and journals may go, but THE MUSICAL COURIER goes on forever! The recent developments in the "American Musician" matter have created much interest here, and I congratulate you on the added list of readers, since the "unexpired subscribers" of the defunct sheet will now become your patrons.

The last "Orpheus" concert, under Mr. Lund's able conductorship, was a notable success. With Mrs. Wyman and Mr. Behrens, soloists; a large vocal force and a string orchestra of two dozen, how could it be otherwise? Mrs. Wyman sang Delibes' "Arioso" (with strings) and a group of songs most beautifully, and Mr. Behrens' success was so pronounced that he was engaged on the spot for the May Festival. The men's chorus sang "O Isis and Osiris," "Serenade," by Attendorfer; "The Minstrel," by Schumann; "The Guards' Chorus," from Gretry's "Uliens," and Gregert's "Rothhaarg ist mein Schatzelstein." Mr. Wilhelm Wagner, the pastor pianist, accompanied.

Forty-three years old is the oldest singing society here—the "Liedertafel." Under that popular musician, "Jo" Mischka, the society has been most prosperous, and it now numbers on its membership list mayors, judges, collectors (of "port," both nautical and otherwise) and other prominent citizens. Their last concert was attended by the usual large audience, who came to hear a varied program, consisting of mixed choruses, men's chorus, women's chorus, string quartet and the soloist, Mrs. Lena Luckstone-Meyers, of New York. Mr. Walter Unger, our 'cellist, now with Thomas, made his last disappearance. He never played better in his life!

Your correspondent, assisted by his sister, Mrs. Louise H. Ramsden, accompanied.

Campanini-Bloomfield-Cronin-Lund is a "strong combination"; their concert in Music Hall was attended by an audience which in enthusiasm was in inverse ratio to its size. Numerous other attractions, musical, social and so on, interfered with the attendance. I was also unable to attend, inasmuch as "one body cannot occupy two spaces at the same time." I am not ubiquitous. Mrs. Bloomfield made a sensation with her fire and fervor, so good authority told me.

Comparatively few people turned out to greet Santley and his company, but those who did were treated to a fine old round performance. He is best in those peculiar old English songs—songs which smack of knee breeches and wigs and powdered hair. Such vigorous vocalization and hearty, healthy singing is *cul genitris*. Wilczek likewise made a hit with his pure tone and repose. Mrs. Anna Mooney-Burch, Miss Ada Moylan, Mr. Wm. J. Lavin, and last, and by far the most necessary and important member of the company, Mrs. Carl Martin, also participated. I do not know of any lady who accompanies as does Mrs. Martin; this is old to you, no doubt.

A dramatic treat has been ours in the week of Julia Marlowe and her able company. "Romeo," "As You Like It," "Twelfth Night," "Ino mar," "Pygmalion," all were given in fine style, with finished ensemble and the graceful girl of genius overwhelmed with flowers, full houses and applause.

At the Star, Riel's "Pearl of Pekin" Company and later Dixey, in "Seven Ages," have enjoyed large patronage. The owners and managers, Messrs. Levi, have provided us with an unusual event—the appearance next week of Mr. A. M. Palmer's Original Madison Square Company, which last year was the event of the season. This clever, bright new theatre is our special pride. "A more complete and elegant theatre there does not exist," so said Barrett.

I recently ran across a curiosity in the shape of a note from a benighted Fort Wayne man, who writes on a half sheet of paper and wants to know something about "the vibrations of given intervals in the minor (!) key." Heaven help such a speller when he becomes involved in the intricacies of vibrations.

Said a venerable and lusty organ builder to an organist here: "Why man, you should not keep your organ so clean; people will think you aren't an organist!" And this is the reputation organists have won?

Das ist Alles!

Yours,

F. W. RIESBERG.

# THE MUSIC TRADE.

## The Musical Courier.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, MAY 6, 1891.

WE desire to acquaint the trade with the news that Mr. R. S. Maxwell, who for many years past has been favorably known in the music trades and the musical profession, is now one of the attachés of THE MUSICAL COURIER.

MR. C. C. MELLOR, the veteran music dealer of Pittsburgh, "Old Man Mellor" he calls himself, is, we suppose, in town to attend the May Festival at the new Music Hall. Mr. Mellor is, we understand, the personal guest of Mr. Andrew Carnegie, having come on with Mr. Carnegie in his private car, making one of a party of visitors from the Smoky City.

IT will please music lovers in and around Utica, N. Y., to learn that the Decker Brothers pianos will hereafter be represented by Mr. R. C. Burton, an active, energetic dealer, who is destined to do a large trade with these superb instruments. Mr. William F. Decker is in Helena, Mon., to-day. It is probable that shortly after his return Mr. John Jacob Decker will leave for Europe for a short trip.

THE whole "racket" of the W. W. Kimball Company with its one concert grand piano is consistent with the blatant noise and nonsense indulged in by the same house when the first Kimball uprights were put upon the market and when Patti's name was secured to advertise the Kimball pianos. We desire to say that Mr. George Steck tells us that he knows nothing of this Kimball grand scale, and the use of his name in connection with it was unauthorized.

WE understand that Mr. J. Burns Brown has had and is still having a very successful trip for the Ivers & Pond piano. Mr. Brown is, as everyone knows, one of the best qualified men in the piano business, and with such an instrument as the Ivers & Pond piano to handle it is small wonder that he has done so well. There is no piano now made that is easier to sell than the Ivers & Pond. The enormous amount of legitimate advertising they have done for years past and the excellence of the piano as a musical instrument make the Ivers & Pond agency one of the most desirable in the whole list.

SINCE Mr. T. J. Quinn, one of Mr. Thomas Scanlan's most trusted lieutenants, came to New York in charge of the New England Piano Company, of this city, the business at Fifteenth street and Fifth avenue has taken more definite shape and the effect of his work is to be seen in all parts of the business here. Mr. Quinn found an already well developed field before him when he assumed his new duties and the way that he has been gathering in the harvest must be gratifying to all concerned. Besides, in this spring season he is sowing new seed, and as he believes in making hay while the sun shines, we shall expect an exceptionally active summer in New England pianos when the really warm weather strikes in.

LOOK out for a large circular full of important information soon to be issued by the Loring & Blake Organ Company, of Worcester. The trade with this company has been excellent ever since the first of the year, and the dealers who handle the Palace organs find them ready "sellers" and profitable goods.

THIS is a facsimile of the language used in a letter addressed to the Vose & Sons Piano Company, Boston:

4 — 1891 Dear Sir,  
I taken my Pen in my hand to Rite you a Few Words Sir. I Want you to Send me a Catalogue Free and A Price List of all you is Got. Please Rite sune as you Get this in hand I am Wating very truly Yours  
Carmel, Chico Ark

IN reply to an inquiry from a Mrs. Gruber, of Fort Scott, Kan., we desire to state that there is only one Hallet & Davis Company in this country or on this globe making the Hallet & Davis piano, and any piano with a similarly sounding name or imitation of the name is a fraud. The lady would oblige us very much by giving us the exact facts in the case. There is no doubt that some unscrupulous dealer or agent is operating a stencil racket in and about Fort Scott.

"BROWN & SIMPSON!" "Brown & Simpson!" "Brown & Simpson!"—we are hearing it all around nowadays. What does it mean?

It means that since the reorganization of the company, the addition of new capital and fresh blood, this concern has been doing some lively work. They make a good piano and they sell it at the right price; they stand by what they say, are abreast of the times, and they are hammering away night and day. These are some of the reasons they are getting along so well. And they are pretty good reasons, too. Don't you think so?

REFERENCE is made in our Chicago letter to the fire at Quincy last Thursday which destroyed the factory of the A. H. Whitney Organ Company. The "Whig" of that city utters the following editorial sentiment in commenting upon the disaster, and we desire to add our sympathy to that expressed by the "Whig":

The burning of the factory of the A. H. Whitney Organ Company yesterday morning was the source of very general regret throughout the entire community, and Mr. Whitney has the sincere sympathy of everyone in the severe loss which he has sustained. But while feeling the loss keenly Mr. Whitney is not of the character of men who allow a business calamity, even of the extent of the one of yesterday, to even temporarily prostrate them. The same indomitable energy and enterprise which built up the A. H. Whitney Organ Company from a small beginning to one of the largest piano and organ establishments in the United States will enable him and his company to speedily recover from the disaster which has befallen them.

### SHONINGER'S NEW WARE-ROOMS.

NO. 96 Fifth avenue, one door below Fifteenth street, in the Manhattan Building.

That is where you will hereafter find the New York branch warehouses of the B. Shoninger Company.

The main room on the street level is 26x103 feet and is as yet "in the white," having just been altered to suit the tenants. Beneath this is a high, lighted basement, to be used for second-hand pianos, pianos taken in exchange and renting stock.

In the chief warerooms one will find a varied assortment of Shoninger pianos in different woods, mostly uprights of course, but with a few grands here and there breaking the monotony of the display.

At the extreme rear of the room are the private offices and the bookkeeping department, the desks of floor salesmen and outside men.

It must have been a welcome change for Mr. Rosenberg, the manager, and Mr. A. J. Holden, his valued assistant, who, by the way, has just recovered from a severe attack of pneumonia, to get into these new quarters, where there will be a chance to exhibit the many handsome cases of the Shoninger uprights and grands, and where they have surroundings in con-

sonance with the goods offered. All of the New York piano men know what a success Mr. Rosenberg has made of the New York end of the Shoninger business, many of them to their sorrow, and it will remain to be seen what additional effect the new location will have upon their trade.

It isn't the easiest thing imaginable to come to the metropolis with a comparatively unknown instrument and "buck" against old and well established firms who have the advantage of local connections and local experience, but Mr. Rosenberg has made a royal fight of it, and his enlargement of the old wareroom and the present move to entirely new and much larger apartments speak of themselves for the success he has made. To-day when people are looking about for a piano the name of "Shoninger" comes to them as a matter of course, and they are indeed difficult to satisfy who, once in the Shoninger wareroom, leave it without purchasing.

We shall have much more to say of the Shoninger in the future, not alone because it appeals to us, but because the conduct of the New York business has made it a distinct element in New York piano life.

### PIANO MANUFACTURERS' ASSOCIATION

OF

New York City and Vicinity.

NEW YORK, May 1, 1891.

To the Members:

YOU are informed herewith that the next regular monthly meeting of this association will take place at No. 110 East Fourteenth street, on Tuesday, May 12, 1891, at 3 o'clock P. M. sharp.

The admission to membership of the Pease Piano Company will be voted upon, and other matters of great concern to all will come up for discussion and definite action. It is, therefore, important that all the members should attend.

In conformity with a resolution passed at our last regular monthly meeting you will please send by mail before, or deliver in person at, this meeting to me a memorandum showing when your contracts for advertising with the trade journals expire.

Respectfully,

N. STETSON, Secretary.

### IN TOWN.

THE following members of the trade were among those in the city and among our callers last week:

Mr. Warren Collins.....	Collins & Armstrong Company,
Mr. Elmon Armstrong.....	Fort Worth, Tex.
Mr. H. T. Coon.....	Syracuse, N. Y.
Mr. C. C. Mellor.....	Mellor & Hoene, Pittsburgh, Pa.
Mr. Huston Moak.....	Buckingham, Moak & Marck-
	love, Utica, N. Y.
Mr. W. D. Dutton.....	Philadelphia, N. Y.
G. W. Armstrong, Jr.....	D. H. Baldwin & Co., Cincin-
	nati, Ohio.

IT is interesting to note in speaking of the present agitation concerning a universal or uniform warranty now before the Piano Manufacturers' Association that as long ago as April 22, 1885, a little over six years, THE MUSICAL COURIER brought up the same question and continued the discussion until its issue of October 7 of the same year and then dropped the matter because of the lack of support the movement met with when placed before the manufacturers and dealers at large.

On the latter date we published the names of 74 individuals and firms who had sent us samples of their warranties or suggestions concerning an universal form. This list was made of dealers and manufacturers both in the United States and Canada from small concerns to representative institutions. We have in our letter files a voluminous correspondence on the subject. But when only 74 people out of the thousands interested in the piano trade gave their approval to a movement intended primarily for the benefit of all it was quite useless in our estimation to handle the subject further.



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## SILENCE IS CONFESSION.

## Plenty of Personal Abuse, but no Denial of Charges.

NEW YORK, May 4, 1891.

*Editors Musical Courier:*

PERMIT me the use of your columns to refute some of the gross misstatements of fact in the last issue of John C. Freund's paper. Piano manufacturers could have no better evidence of the truth of the charges I made in my open letter concerning his relations to the trade than the manner in which he meets them. He does not deny nor even attempt to answer them, but retorts like a common scold by calling me names. He has a great deal to say of a personal nature of little or no interest to the public, but is quite silent upon the subjects which the piano trade would be interested to hear about from him. Silence is confession!

It is characteristic of the moral coward that when he is driven into a corner he assumes the rôle of an abject martyr and makes piteous appeals for sympathy. I am not responsible for the personalities which have been introduced into the controversy. I have only repelled his attacks upon my reputation, and shown how vulnerable is his own record in that direction.

His personal references to me in the last issue of his paper are for the most part a tissue of falsehoods. I will not follow him through all his mendacious meanderings, but will content myself with exposing a few of the most glaring falsehoods, the evidence to disprove which are readily obtainable.

He says when he joined me in the publication of the "American Musician" "we neither of us had a dollar." This is true only so far as he was concerned. I had an account at the German Bank, corner Bowery and Bond street, which paid the bills and helped him as long as it lasted, as the cashier can verify.

He says I drew from the "American Musician" "in the neighborhood of \$10,000." His own books of account, unreliable as they are, disprove this falsehood. But while I never received this sum, nor even \$3,000 in any one year, I brought more than \$10,000 into the paper through my own personal exertions. Indeed, I obtained more than that sum in money and business, as he well knows, from a few transactions of my own.

He says my salary on the Chicago "Herald" never averaged \$20 a week. This falsehood can easily be disproved by the publisher, my esteemed friend, Mr. Jas. W. Scott, who has been mentioned recently as manager of the Chicago world's fair.

He falsely asserts that I was employed upon the "Brewers' Journal" of St. Louis. It would have been no disgrace if I had been, but as a matter of fact I was not. During my sojourn in that city I contributed to several papers and was the editor and publisher of the St. Louis "Critic," a copy of which I send you.

In addition to these barefaced falsehoods his insinuation concerning the cause of my ill health is a specimen of his reckless disregard of the truth when a lie is needed to serve his purpose. Indeed, his instinct in that direction is so strong that he indulges it even when the truth would answer just as well, as for example when he prints upon the title page of his paper "Established 1890," whereas, in fact, it was not until January 3, 1891, it made its appearance. It is difficult for the ordinary lay mind to comprehend how a paper can be established before it commences to be published, but with Freund it is different. He established it in his mind, and in his lexicon fact and fancy are interchangeable. The flag indicates the character of the ship, and with the flag of falsehood at its masthead it is only natural that it should be considered a piratical craft.

He brazenly asserts that the "American Musician" stopped because I "lacked the necessary energy, ability and character to sustain such a paper." It stopped because he left it with debts amounting to nearly \$20,000, with its income mortgaged and without available assets, all of which will be substantiated by the report of the expert now engaged upon the investigation of the books which he kept. He talks about having obtained money by outside literary work. The lever by which he extracted money from the trade was the "American Musician," and this applies to both the moneys which are and are not ac-

counted for on the books, and for which the columns of the "American Musician" were used.

One falsehood I will acquit him of having originated. He says that since our separation he was offered "\$5,000 and one-half the business." The truth is, I was beset, day after day, by V. S. Flechter with profuse professions of friendship on behalf of himself and Freund, and for reasons which will become apparent hereafter I asked Flechter one day how Freund would consider a proposition to edit the trade department at a fixed salary. I said nothing about one-half the business, nor did I make any offer, because at the time I had no authority to do so. What Flechter proposed to Freund I know not, but he returned the same day with the information that Freund was willing to do so for much less than the sum named, and wanted to arrange for a meeting at his (Flechter's) house the next evening. I then distinctly informed Flechter that I had no authority to enter into such an arrangement, and, having learned all I wanted to know, dropped the subject.

Freund's character is aptly illustrated in his publication of a private letter I wrote him from Europe last July. Private correspondence is considered among gentlemen inviolable, not to be made public without the consent of the writer, but no moral or honorable obligation ever could or did restrain Freund. As to the letter itself, it is a boomerang, since it only proves my loyalty, while at the very time it was written he was disloyal to me. During my nearly five months' absence from New York I received no salary, although I never failed to supply from three to six columns of original matter every week. All I had asked in return, which was faithfully promised, was that my rent should be paid during my absence, a sum amounting to about \$12 50 per week. On my return I found myself in debt for five months' rent, which I was obliged to pay without assistance from Freund or the "American Musician." This may, perhaps, help to explain why I did not believe in October, as I was led to believe in July, that John C. Freund was more than a brother to me.

After indulging in all these personalities, after working his mud slinging machine to the extent that the fear of the law permitted, Freund now claims "the contest is not one of men, but principles." I have already shown what Freund means by principle. His principle is self interest and his own interest is the only principle he regards or works for. It would be amusing, if it were not disgusting, to hear his blatant bellowings about independence in view of the persistent efforts he made during the four years I was associated with him to become the champion of the very firm he is now abusing.

I agree with Freund's conclusion that the facts must speak for themselves, that the battle of the lawyers has begun and that the die is cast; but in that battle there are some surprises in store for my ex-associate that will make him wish he had never betrayed

J. TRAVIS QUIGG.

## FREUND ARRESTED.

## Charged with Grand Larceny.

THE dingy little brick building in Essex street, near Grand, known as Essex Market Court, was the scene last Friday of an unusual event in musical history, although not the first of its kind on record. John C. Freund, the whilom manager of the "American Musician," and now the editor of the "Music Trades," was brought before Police Justice Meade by an officer, having been arrested on the charge of grand larceny, on the complaint of J. Travis Quigg, Freund's former associate in the management of the "American Musician."

This arraignment was a subsequent step in, if not sequence of, Mr. Quigg's circular open letter of the previous Saturday, the day the "American Musician" suspended publication, charging Freund with a long list of offenses, the burden of which was, to put it mildly, reckless expenditure of money.

The particular charge on which the arrest was made was that Freund had appropriated to his own use the sum of \$1,000, which, the complainant alleged, had been merely loaned to the "American Musician" Publishing Company.

Freund was arrested at his office, No. 835 Broadway, and went to court with the detective who ar-

rested him and Benno Loewy, his lawyer. Mr. Quigg was also present with his lawyer, Mr. D. M. Neuberger.

Mr. Neuberger presented the case and made the charge embraced in the above statement. Mr. Loewy contended, however, that the money had been used for the paper, and he characterized Freund's arrest as an outrage, and other like things, among them being Mr. Quigg's alleged jealousy of Freund's success. Freund, through his lawyer, declared that the paper was the property of Gen. Horatio C. King, and he asserted that Freund's arrest had been so timed by the adroit Mr. Quigg that it prevented the "Music Trades" from coming out on time, his arrest having been made, he said, late the day before when the courts were closed and Freund's friends were beyond bailing reach. The paper, however, appeared as usual. Mr. Loewy asked for an immediate examination, but Mr. Neuberger said his client was not ready to proceed and consequently the case was set down for hearing to-morrow, at 11 A. M.

Alderman "Silver Dollar" Smith, whose liquor place is just across the way, where silver dollars are engrafted into the floor and ceiling, and whom the City Reform Club black lists every year in its report to our Albany solons, was brought in to go on Freund's bond, but Justice Meade refused the surety on the ground that Smith had no real estate. A man named Dambrusky, a stranger to all, was produced, however, who was regarded as acceptable surety, and Freund was excused further court attendance until Thursday.

## MR. FREUND'S POSITION.

THE question after all is this: "What has become of the thousands of dollars received by John C. Freund as manager of the late 'American Musician'?" The printer did not get them. The paper manufacturers did not get them. His associates did not get them. The stockholders did not get them. No dividends were declared. The help did not get them. The expenses did not consume them.

Who got the money?

The money was paid in. The manager received it. What did he do with it?

He made the transactions that produced the money, but he made them by means of the institution known as the "American Musician." That institution was not his property; it belonged partly to others. He was therefore responsible to them.

They received a small percentage or share only, and the great bulk of the money seems not to be accounted for.

Where is it? What became of it?

\*\*\*

How many transactions were made by John C. Freund when he managed the "American Musician" that are not even accounted for in the books of that paper? The bills he rendered must agree with the books and the amounts he receipted for must agree with the cash book of the paper. Do these amounts balance? How many transactions were made by him for which he collected without rendering bills?

\*\*\*

We have no desire or ambition to imitate Freund's scare-head style of articles in the papers he published, but appeal to the sober judgment of the intelligent members of the music trade in asking the above questions, and asking them in a quiet, business-like manner, with no anticipations or predictions on the result of his present predicament.

The men who are conducting piano or organ or other business in the music line, who have partners or who belong to corporations, are able to decide whether it is proper for anyone, including themselves, to keep books in such a condition that no balance can be struck.

We hear that no balance was ever struck by Freund as manager of the paper. A balance would have interfered with that deluded individual's plans. The books show it.

\*\*\*

Mr. Freund has now been conducting such papers in the music trade for nearly 17 years; whenever a colleague called attention to his mismanagement he immediately claimed that he was being abused. "They are abusing me" was his cry even to his last number of his latest paper. The mere statement that



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*of its manufacture. We hold ourselves responsible for any defects in workmanship, material or performance, under fair usage, during the above specified time. In case of any defect, however, we will repair the same free of charge, if delivered at our factory. We will not be responsible when the instrument is neglected or exposed to extreme heat, cold or dampness.*

New York, \_\_\_\_\_ 189

Signed, PEEK & SON.

Countersigned, \_\_\_\_\_ Agent.

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Our World Wide Reputation

The Confidence of the Public

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To give the above effective

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To Every Purchaser of the Celebrated

## "OPERA" PIANO.

NOTICE.—We are proud to publish the fact that we are members of the Piano Manufacturers' Association of New York City and Vicinity, an association of great strength, composed of men who represent our best and most reputable houses, men of ability, character, wisdom, integrity and practical knowledge, who are working in the best interest of the trade at large, consequently are subject to attacks of non-members.

NOTICE.—If adopted by the Association the following will be added to our warranty; due notice will be given to our dealers:

"The presence of rust on the metal parts of a Piano is absolute proof that the instrument has been affected by dampness, and in such a case we will not be responsible for damage to the interior or exterior of the Piano resulting therefrom"

The dealer will at once appreciate the practical usefulness and necessity of this clause, as, if adopted, it will mutually protect both the manufacturer and the dealer.

## PEEK & SON,

Cor. Broadway and 47th Street, **NEW YORK.**

he was injuring not only his own papers but the whole scheme of music trade journalism was continually pointed out by him as abuse. And yet it is true that he has done the greatest harm to, delivered the most severe blows at, music trade journalism; for his many failures belittle the profession of which he was a member. Why, then, should his colleagues not call attention to the reasons that constantly precipitated his periodical disasters? They suffered comparatively as much as he did. \* \* \*

In another column we refer to Freund's arrest on a charge of grand larceny. It is rumored that other arrests are to follow, and that the books of the "American Musician" will be thoroughly sifted by experts, and every transaction brought to the surface; then investigations will follow, in order to ascertain how much money has been paid to Freund of which no entries, it is claimed, ever were made. Other charges are hinted at.

We hope Mr. Freund will be able to prove that he is innocent of all these charges. He has been living like a lord and spending money lavishly during his control of the "American Musician." If the money spent by him so selfishly upon himself was his own, no one can feel disposed to blame him for his extravagances provided he was clear of debt. If that money belonged rightfully to others he must account for it. He had no right to use it for his own gratification. If he did so expecting immunity, he was not only a rascal but a fool besides, and we are gradually coming to the conclusion that he is not half as bad as he is stupid.

### NEW ADVERTISERS.

OUR offer to carry the advertisers of the suspended "American Musician" until the expiration of the time which has been paid for by them has met with a most favorable reception, and we are pleased to state that the following firms among them have decided to become permanent advertisers in THE MUSICAL COURIER, beginning their contracts with this paper immediately:

Wm. A. Pond & Co.  
J. Berteling & Co.  
Pollock & Co.  
Staib Piano Action Company.  
C. J. Fischer.  
J. M. Cooper.  
Charles Pfriemer.  
Chas. P. Lowe & Co.  
Ludwig & Co.  
Wm. E. Uptegrove & Brother.

In addition to these a number of musical conservatories and professional people have also requested their advertisements to begin at once, and there is a probability that most of the advertisers of the "American Musician" that were not among those already enrolled under the banner of THE MUSICAL COURIER will in the next few days follow the example of those in the above list.

And why not? This paper prints and distributes more copies per edition than all the other music and music trade papers in the United States combined, and we are prepared at any moment to show our books and prove the truth of the statement, provided all the other papers of the same class do likewise.

### Professor Peters to Leave Dubuque.

PROF. B. F. PETERS, for 10 years the most prominent figure in the musical circles of Dubuque, has sold his good will and business and leaves the city on July 1 to locate in Louisville, Ky.

His successor will be Mr. E. D. Keck, a graduate of the New England Conservatory, now located at Waterloo. Mr. Keck will take the rooms now occupied by Mr. Peters and wife, and will be here about the middle of June to begin his work.

During the 10 years spent in Dubuque Mr. Peters has done a good work in elevating the musical standard of the city. His annual May Festivals and the many concerts and high-class musical entertainments procured through his exertions will always be remembered with pleasure.

The standard of church music in Dubuque, which is remarkably high, is due in a large part to the work of Mr. Peters. The surplined choir of St. John's Episcopal Church and the chorus choir of the Main Street M. E. Church are enduring results of his training.

Mrs. Peters, herself a vocalist of superior talent, has been a great aid to her husband. Both will be missed in social as well as musical circles.—Dubuque "Times."

—Mr. Elmer E. Clark has just purchased the interest of his former partners in the piano and organ business formerly conducted by Clark & Neff and D. D. Crouse, at No. 10 North Market street, and will at once rearrange the interior of his spacious store and carry a stock of pianos and organs equal to any like concern in the State, and anyone that is musically inclined will do well to give Mr. Clark a call before purchasing elsewhere.—Johnstown (N. Y.) "Republican."

### James H. Shaw.

LAST week's MUSICAL COURIER published a telegram from Mr. Harry J. Raymore, announcing the death of Mr. James H. Shaw, of the Shaw Piano Company, Erie, who died on the morning of April 28.

We take the following story of his life from his associate and friend, Mr. Raymore, who says:

"Mr. Shaw was born in York, Me., in 1847. He went from there to Boston and worked making piano cases, on Washington street, opposite Ball, for some years (just how long I don't know). From there he went to Hudson, Mass., and went into business with a man named Kaler. They were in business but a little over a year when they were burned out and all that was saved from the establishment was the piano which Mr. Shaw has had in his house ever since, but which is now in our warehouse, having been moved to make room for a new Shaw piano.

"After that he went to New York city and was a partner with B. N. Smith, under the name, style and firm of Smith & Shaw, case makers. How long they were together I don't know. His next move was as superintendent of the case making department with Colby & Duncan. From there he came to Erie with the Colby Piano Company. Was their vice-president until he resigned to accept the office of vice-president of the Shaw Piano Company.

"He was taken sick on April 14, and died at 8.10 A. M. on the 28th of that month. Up to Monday night we had no serious apprehensions that anything out of the ordinary would happen, but unfortunately at 11 P. M. Monday night heart failure set in, which caused his death. Mr. Shaw leaves behind him a widow and one little girl, six years of age.

"The employees of our company and also of the Colby Piano Company followed the remains from the house to the depot. The pall bearers were the Hon. Matthew Griswold, myself, Mr. Jos. W. Carter, George Kimberly, Clarence Joslin and Horace Noble. Some of our best and most representative citizens attended his funeral, as he was universally liked and respected. Our business will continue in the same way, and we trust, in the near future, to find a good lumber man to take Mr. Shaw's place. In the meantime we have a gentleman who has been under Mr. Shaw since we started, who will continue right on in his department. The writer will miss Mr. Shaw a great deal as he has been associated with him for a number of years. It is a very sad and sudden blow, and at times I can hardly realize it."

We desire to add that Mr. Shaw had charge of the lumber and case departments of the Shaw Piano Company, the superintendent of the factory being Mr. Anderson. The death of Shaw will not in the least affect the manufacturing arrangements, as his assistant had been made thoroughly familiar with the operations of the lumber and case works and frequently fulfilled the duties during the absence of Mr. Shaw on business trips.

Mr. Raymore, Mr. Anderson and the Messrs. Griswold will continue in their respective positions and the late Mr. Shaw's place will be filled by the advancement of his assistant.

### Edward D. Buckingham.

MR. EDWARD D. BUCKINGHAM, founder and senior partner in the firm of Buckingham, Moak & Marklove, of Utica, N. Y., died suddenly of heart disease on Saturday the 2d, at about 11 P. M., in the boarding house, No. 7 Fifth avenue. Mr. Buckingham was in New York city on a visit to his daughter and had just entered his room, locking the door behind him, when he fell heavily to the floor. The door was burst open and Mr. Buckingham was found in an unconscious condition and soon passed away. It is a curious coincidence that he died so many miles from home in the house immediately adjoining that in which Mr. Frank Chickering, his lifelong friend, passed away but a few weeks ago.

Mr. Buckingham was among the best known of New York State music dealers, was a prominent citizen of Utica, where he had been in business since 1859, and leaves five daughters to mourn his loss. He was in his seventy-third year. The firm will continue.

### Uniform Pitch.

C. A. CAPPA, the talented bandmaster of the Seventh Regiment, N. G. S. N. Y., recently discussed the question of pitch. Mr. Cappa informed the writer that he had adopted the low or American pitch, which is used by the Philharmonic and nearly every orchestra.

"The advantage of the low pitch to the musician is that it is so much easier to play," said the bandmaster, "and whenever a military band has to accompany a singer, they must always transpose a semitone. When playing in orchestra low pitch is always used; but when playing military music high pitch will have to be played. As it stands at present, it is very uncomfortable for the musician.

Now, regarding the sound: it has already been demonstrated in Europe, particularly France, Belgium, and some parts of Germany, that the low pitch is far better in every respect than the high." Cappa strongly recommends all the leaders of military bands throughout the country to come together and adopt a uniform pitch.

### Play Us a Tune.

"Play us a tune," cried the children,  
"Something merry and sweet,  
On your beautiful Emerson upright—  
It inspires our little feet;  
And fain would we dance with sweethearts,  
Fain would we frolic and run—  
Our hearts aglow with the music  
Of that exquisite Emerson."

"Play us a tune," cried the mother,  
"Something soothing and low;  
That Emerson tone is so pleasing  
That tender thoughts o'erflow,  
And I hear my children prattle  
Through the music's melting strain—  
Leading me back to my youthful days  
Before I knew sorrow or pain."

And the dear little artist's fingers  
Drew forth such thrilling strains,  
Now glad some and gay, now sobbing,  
Through soothing, though sad refrains,  
That we found it difficult to tell  
Whose pleasure appeared most keen—  
The children's, the mother's, the maid's who  
played  
On the Emerson—Style Fourteen.

MESSRS. GOGGAN, OF TEXAS.

### Mrs. T. F. Kraemer's Speech

Delivered at the Polish Celebration, Cooper Institute,  
May 4, 1890.

LADIES AND GENTLEMEN—It is with a heart filled with joy and gratitude that I have the honor to address the Poles of America and to express my thanks to the Sons of the Revolution and the members of the great Pan-Republic Congress, who on this occasion are our honored guests and are taking part in the celebration of this day, so dear to every poor Polish exile's heart. I am but a woman, and as such desire to express my feelings in as few words as possible. I stand before you with a heart divided between love for my own dear native land and the country which has afforded me a happy home. Poland claims my love and tender sympathy for the oppression and the cruel chains which are crushing the life blood out of her people, and the desire uppermost in my heart is to see Poland once more free. Then, again, as the wife of an independent American citizen, I am filled with the admiration for the vastness of this country and its free, progressive institutions. My heart overflows with gratitude and thankfulness for the noble hospitality which is universally extended to us poor crushed and cruelly abused exiles. It is this kindness, this hospitality, which causes my heart to overflow with thankfulness.

When I see waving aloft brother-like the white eagle, gory and battle stained, protected by the glorious stars and stripes so dear to every exile's heart, a wave of gratitude and joy fills my soul for what America has done for my people.

I wish to tell you that Poland, longing with heart and soul for liberty, Poland oppressed and enslaved, is, and always will be, grateful to you, dear people of America, for this blue heaven under which no tyranny, no oppression is permitted to exist; to this land which has taken to her sheltering arms hundreds of thousands of Poland's outraged children, for the holy rites, for the brother-like equality and freedom which are here accorded us. For all this and much more we are deeply grateful. You have thrown your mantle of blue studded with silver stars around our poor, oppressed exiles. In poor, crushed Poland our language is banished from schools and churches and the songs of our fathers are forbidden at the fireside gatherings, and the saddened mother is no longer permitted to croon a soft lullaby to her sleeping child in her native tongue. Our bishops and priests who administer the rites of our holy religion are sent to Siberia's wilds, and nothing is left for us but to turn our weary steps to other lands in search of homes and sympathy. These the free land of America has extended to us.

May 8 in Poland 100 years ago was looked upon as a day of victory and rejoicing. Poland at that time being on the verge of her downfall, her noble patriots, by an act which conferred freedom on her sons, tried to rescue her from the impending doom. Therefore on that day all our hopes for a bright future seemed about to be realized. To-day, after 100 years, we stand before you a little band of exiles ruined and broken in spirit, our hearts wounded and bleeding and our lives crushed by the cruel hand of the oppressor. This should be to us a day of sorrow, but your boundless hospitality, your tender sympathy, brother-like care of our people and those flags waving so grandly, with their glittering stars of silver set in their azure field, teach us to hope and trust in the future. The sons of Poland, who so much love their country, look forward to regaining the liberty and equality which they once enjoyed. Upheld by the sympathy of the American people we surely will regain our fatherland. Oh, may our glorious white eagle awake from the lethargy into which sorrow has plunged it, and I ask daily in my prayers that the happy moment may soon arrive. Were Poland restored to her old-time power and to the freedom which she once enjoyed, how gladly would we repay the hospitality extended to the people of our native land! When that glorious time comes we will show that we are in very truth the descendants of Kosciusko and Pulaski.

[Mrs. Kraemer is head of the piano stool and cover business of T. F. Kraemer & Co., 105 East Fourteenth street, a firm known throughout the whole music trade.]

—An interesting incident in connection with President Harrison's visit to Atlanta was his meeting with Mr. George Cook, of Boston, Mass. The grandfather of Mr. Cook was the Captain Cook who saved the life of Gen. William Henry Harrison from the Indians at the battle of Tippecanoe. Mr. George Cook is president of the celebrated Hallet & Davis piano works of Boston, and with Mrs. Cook has been spending a few days with Governor Bullock. Mr. Cook went up the road on the invitation of Mayor Hemphill to meet President Harrison. The President was much gratified to meet Mr. Cook, and the two gentlemen enjoyed a pleasant chat over the historical incidents of their respective grandfathers.—Atlanta "Constitution."



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THE BEST MEDIUM SIZE HIGH GRADE, NEW SCALE

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Perfect Imitations of Old English Oak Boards and Veneers. Best in the market.

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**TABER**  
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### Taber Organ Co.

WORCESTER, MASS.

The  
**ALBRECHT**  
PIANO  
MEDAL AND DIPLOMA 1876  
BLASIVUS & SONS, SOLE MFR'S  
PHILADELPHIA, PA.

## The "Herald" and Stencil.

HERE we are again!

"Well, I am surprised!"

"One born every minute, none of 'em die."

The New York "Herald" has so often exposed the bogus auction houses of this city that we suppose they get tired of the job, but then they change their reportorial forces so often that every now and again some new man tackles the idea and he always runs across a most flagrant case of stencil fraud piano.

It's curious that the very phrase "stencil piano" originated with THE MUSICAL COURIER, when it commenced its unceasing crusade against this disgraceful swindle, that is the sorest sore upon the body of piano makers and handlers. THE MUSICAL COURIER can give the "Herald" a lot of points on the matter that would make interesting reading for its columns and would act as a benefit to the community. Here are some extracts from the "Herald" of May 4, anent the system of foisting bogus pianos upon an unwary public through the bogus auction scheme:

The "Herald" received a communication recently from a gentleman who called attention to an alleged auction sale "at No. 125 East Twenty-third street." The writer said he had been attracted while passing the house by the red flag in front, and entering the place had been informed by someone there that the sale was that of the effects of a gentleman who had furnished the house at large expense but was compelled to leave unexpectedly for Europe.

After the auctioneer had knocked down a number of articles, most of which had been bid in by the same persons in the small crowd present, a piano "guaranteed by the maker," according to a printed catalogue, was put up.

The gentleman, who had stepped in out of curiosity, had been thinking for some time of making a present of a piano to his wife. The piano in the Twenty-third street house—an upright—looked as good as any to the gentleman's inexperienced eyes, and he bid \$100, and finally as high as \$300 on it, the bids having been run up at a lively rate by the same persons, as he reflected afterward, as had done most of the bidding on other articles.

At \$300 the piano was knocked down to the gentleman and he was required to pay a deposit of \$30. Then he asked the auctioneer for the written "guarantee from the maker." The auctioneer made some shifty excuse for not giving it and added:

"There's the name on the piano. You can visit the warerooms if you doubt the genuineness of the instrument. At any rate, you ought to be able to buy a piano on your own judgment."

The piano was sent to the gentleman's residence, the rest of the \$300 paid, and then, when too late, he discovered by inquiry of the reputable manufacturers that there was no such firm as "Laurie & Hayes, New York," the name above the keyboard on the piano. In fact, the instrument, as he was informed by an expert, was a very cheap article of the class known to the trade as "stencil pianos"—instruments flimsily made, with no wearing qualities, no lasting tone and nobody to vouch for them, because they are turned out by wholesale and "stenciled" with the names of mythical firms.

The gentleman's first application to the auctioneer for satisfaction was entirely ignored, and when he persisted he was told to get satisfaction the best way he could. Meantime, convinced that the whole auction scheme at No. 125 East Twenty-third street was a swindle, and having discovered that the same man was conducting so-called sales at No. 10 East Forty-second street, the gentleman wrote to the "Herald." He noted in several visits the same little knot of people in both the Forty-second and the Twenty-third street houses bidding against unsuspecting strangers, and he naturally decided that this set of habitual attendants were merely a gang of "cappers."

Working on the information obtained from this gentleman, whose experience had cost him \$300, I began a systematic investigation of the "auction sales." At the outset I made the astonishing discovery that the "sales" had been advertised for some time in the columns of the "Herald."

It seemed so incredible that any swindler or gang of swindlers should have the audacity to employ as a medium for the furtherance of their schemes the very journal which has always been the most relentless in the exposure of fraud, that I carefully inquired into the standing of Henry S. Schencke among reputable auctioneers, who have always been liberal in their patronage of the "Herald's" advertising columns.

I found out enough to warrant the subsequent investigations and to supply plenty of material for a fuller exposé if Schencke attempts to continue the business at No. 10 East Forty-second street and No. 125 East Twenty-third street after the publication of this article.

By reference to advertisements bearing his name I found that identically the same announcements had been printed on alternate days for "extraordinary large sales, without reserve," of the contents of the "strictly private residence," or the "five story private house," at either No. 10 East Forty-second or No. 125 East Twenty-third street.

In many cases an advertisement would appear for the Twenty-third street place, describing it as "having been furnished at a cost of \$30,000, and all within the last year," and on the very next day for the same house "\$18,000 worth of furniture, all new within six months."

Lists of furniture identical in each case were advertised to be sold at auction in each house on successive days. Even bolder were the lists of alleged art works given on successive days for each "sale," such as "oil paintings, by Bayal, Harding, Gomaz and others," or "by the following artists: Harding, Kanaski, Melrose, Basil, Muller, Barton, Brentanno, Vitalis, Morrilli, Armin, D. E. Fregger and others."

These names, be it remembered, have been printed day after day as describing collections in each house. Occasionally the daring experiment of giving the name of an alleged owner of the contents of one or the other house has been tried, but only when business was unusually dull apparently.

All this was suspicious enough, but when I visited the "sales" at both houses, as I did a number of times, the facts I gathered were still more conclusive. At each house on every occasion I found duplicate printed

catalogues of the alleged contents of the "strictly private residence"—that is, the printed lists within were identical, down to the names of the artists by whom the pictures for sale were said to have been painted, and all the articles corresponded from "No. 1—yards of carpet," under the head of "Library and Dining Room," to "No. 233, cot," under "fourth floor, back."

But on the outside of the catalogue of "Magnificent Household Furniture," &c., "being the entire contents of the five story house No. 125 East Twenty-third street—sale positive and without reserve," was the additional information:

H. S. SCHENCKE, AUCTIONEER,  
Office 10 East Forty-second street.

While under the title of the Forty-second street sale catalogue, identical in all other respects was:

H. S. SCHENCKE, AUCTIONEER,  
Office 125 East Twenty-third street.

Queer sort of business, isn't it, where a man has to switch his office from Twenty-third street to Forty-second street, and back again, day after day? On each of the occasions when I attended "sales," whether in the Forty-second street or the Twenty-third street house, I noted a crowd of half a dozen, including at least two women, who did most of the bidding, and between whom and Schencke, or a young man who sometimes acted as his assistant and sometimes as auctioneer himself, there seemed to be a perfect understanding as to just how high the bidding should be run up before the outsider, who was being snared, was allowed to capture the article.

Schencke's method of forcing the crowd to bid was rather on the bulldozing order:

"Well! well now, give us a bid! What did you offer now? We haven't got all day to keep the sale going."

While the manner of his assistant, who is somewhat flattered by the artist in the accompanying picture, was more in the plaintive style.

"Well, I'm surprised," he exclaimed, as if the thought pained him. "Only \$150 offered for this beautiful piano that cost \$900 to order only six months ago. I am surprised!"

As to the methods of the rest of the crowd of regulars at these "sales"—"Mr. Miner," "Mr. Randall," "Mrs. Burns," &c., as their names are called off when they make alleged purchases—I have not space to tell in this article. But I have all the facts and some rather fetching portraits of the individuals as well, which will make an interesting article or two hereafter, together with the simple but effective measures employed by me to make certain that some of the alleged sales were not sales at all, and that the articles "sold" were never removed from the houses.

Isn't it about time to shut up shop—your two shops—Mr. Auctioneer Schencke?

And, anyhow, isn't it about time for you to quit advertising in the "Herald"?

Good for the "Herald." Go on with your "Personals" and "Matrimonials," and all that sort of thing if you like and can stand the championing of such stuff, but drop the advertisements of bogus pianos. There is nothing more pernicious in the whole paper as these stencil fake advertisements. It should be noted that the piano referred to above is not a "Laurie & Hayes" but a "Laurie & Haynes," and it is our turn to be surprised when we see this misuse of the name of a gentleman now engaged in the legitimate piano business in this city. He should have stopped it long ago and it would cost him but a few dollars to any reputable lawyer to put an end to the farce. The "Laurie & Haynes" piano is a cheap stencil fraud made by Cable and sold for \$116 at the factory. It is sold on the sidewalk in front of Josh Gregg's furniture store, corner of Fourth street and Fifth avenue, as the "Fifth Avenue Piano," and in many other places under many other names.

The "Herald" should investigate further and we shall be glad to help it with a wealth of material collected during a 12 years' fight against fraudulent methods in the piano business.

## Agent.

AN agent, according to Webster, is one authorized to act for another; a deputy; a substitute.

This definition exactly fits men to whom certain piano makers consign instruments, and supposably instruments they are unable to sell to legitimate dealers; these men are deputies, substitutes of the manufacturers, and only work by the delegated power of masters.

The word, however, is wholly inapplicable to dealers who buy their goods, and in many cases buy for spot cash. They are "agents" in no sense of the word, being nobody's "substitute," but on the contrary frequently control territory larger than a European principality for the sale of certain pianos and organs. In short, there is no word in our language to express the idea of a man who by purchase owns his stock, and who by purchase has the exclusive right to sell particular instruments within a specified radius.

The dealer who receives pianos from a "consignment"

maker is in the nature of things his "agent"—his "substitute"—but the dealer who planks down his cash for stock becomes the maker's patron, not his agent, because of the support, countenance and encouragement—financially and morally—he gives the manufacturer.

The word "agent" classes the patron with the "substitute"; the man usually posted in his business with the horde of impecunious ignorami who, having nothing to lose, jump at the chance of becoming "substitutes," even though the consignor may be a Beatty or a Swick, and all for the proud privilege of calling themselves Piano Dealers.

It is high time some scholarly word maker should supply the deficiency in our vocabulary, and give us a "substitute" for the much abused term "agent."

Waco, Tex.

PIANO DEALER.

## Steinway Collection.

THE string instrument division of the valuable collection of ancient musical instruments which the late Theodore C. F. Steinway left by testament to the City Museum has just been placed in one of the large subdivisions of the middle hall. Among them are many most remarkable specimens, several of which have lately been repaired by Mr. C. Rautmann. The wind instruments, which likewise belong to the collection, could not yet be placed on account of lack of space, and are now, together with many other objects of art, in the third hall, which is as yet not open for public inspection. All of which we reprint from the "Braunschweiger Anzeiger."

## McCammon Deal.

ALL we know about the deal between McCammon and Shearer, of Oneonta, is contained in the following two paragraphs, the first being from the Oneonta "Star," the second from the Binghamton "Herald," which published the item in shape of a dispatch from Oneonta:

G. B. Shearer, who returned from Albany last evening, gave a representative of the "Star" particulars of the purchase of a piano factory at Albany, in which he and other Oneonta parties are interested.

The property bought is that known as the McCammon piano factory, and comprises 50 pianos in course of construction, all the machinery, materials, &c., necessarily pertaining to the business.

It is the purpose of the purchasers to apply for a charter and form a stock company at once. For this object \$25,000 have already been subscribed. Associated with the new company will be Mr. Edward McCammon, a member of the old firm and well known throughout the country, beside one or two of the old directors. The capacity of the present factory is 50 pianos a week and employs from 60 to 75 men.

Though Mr. Shearer is largely interested in the new company and considerable of his time will necessarily be devoted to it, we are pleased to learn that the enterprise will in no way interfere with his business in Oneonta.

The pianos manufactured by the McCammon firm are well known and have a large sale both East and West. Their works are situated on the corner of Broadway and North Ferry street, and are the second oldest in the country, and, though the new company have had advantageous offers to remove to other places, it may continue at the old place, as the lease has been secured.

George B. Shearer, of this place, has purchased the stock, tools, &c., of the McCammon piano manufactory, at Albany. Inasmuch as Mr. Shearer is considerably interested in real estate here and the plant of the defunct chair factory can be purchased at less than half its value, Mr. Shearer may remove the piano interest to this place.

## \$2.50 Stradivarius.

THE Boston correspondent of the St. Louis "Globe-Democrat" makes Mr. John Vaughn, the importer of old Italian violins, say this. Most of us know these things already, but it is just as well that they should appear again for the benefit of those in danger of buying a \$2.50 "Strad" for \$250 at the Union square bunco shop.

There are but three Stradivarius violins owned in Boston. Two of them belong to Willis Nowell and the third is the property of Bernhard Listemann, the virtuoso. Mr. Listemann also owns a Guarnerius and a Maggini. Another Guarnerius is owned by J. Montgomery Sears, the Back Bay millionaire, who is also the possessor of a Montagnana 'cello. Messrs. Flagg and Hosmer, wealthy amateur violinists, own respectively a Maggini and a Nicholas Amati. These I have named are the most expensive of Boston violins. Their owners, who are mainly amateurs, rarely play upon them, but are content merely to own them. A man owns a Stradivarius just as he would a Rubens. There are four things which go to make the value of an old violin—the reputation of the maker, the varnish, the tone and the condition. These range in the order named, and the varnish is of more consequence in the eyes of the connoisseur than the tone. Take a \$10,000 Stradivarius and dip it in boiling alcohol. Off would come the old varnish, and your violin wouldn't be worth \$1,000, though the tone might not be impaired in the least. Oh, there are hundreds of people who think they own Stradivarius violins. Why, you can buy for \$2.50 a violin that says "Stradivarius" right on it.

ESTABLISHED IN 1851.

# VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and  
Delight Customers.

VOSE & SONS PIANO CO.

170 Tremont St., Boston, Mass.



**An Old Salesman.**

MR. GEORGE S. PUTNAM, for many years identified with the music store of Messrs. John C. Haynes & Co., 88 Court street, was waited upon at his residence, No. 14 Essex street, Charlestown, last Monday evening, by a large company composed of the salesmen and lady clerks of the Oliver Ditson and J. C. Haynes establishments, the occasion being his 73d birthday. He was completely surprised at the incursion of so many friends, but surrendered at discretion, and the invaders took full possession of the house, devoting the evening to music, reminiscences and congratulation. Mr. C. C. Williams, in behalf of the

party, presented Mr. Putnam with a handsome dressing gown and elegant silver mounted cane, which he received with thanks, gracefully and eloquently expressed. At seasonable hour the guests withdrew, wishing Mr. Putnam many happy returns of the day. He has been identified with the J. C. Haynes store more than 30 years, and in actual business on Court street about 50 years, this term of service being the longest on that street. He is undoubtedly the oldest music salesman in the world, and his friends hope he will serve at least 20 years longer.—Boston "Journal."

—N. M. Crosby is in Pennsylvania, traveling for the Webster Piano Company and doing a fine trade.

**MALCOLM LOVE PIANOS.**

A High Grade Piano, equal to any!

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✉ We invite correspondence from Dealers in localities where we are not represented.

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Bruce Avenue, East End, Bridgeport, Conn.,

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**Keller Bros. Upright Pianos**

SPECIALLY DESIGNED FOR PRACTICAL SERVICE IN  
THE CONCERT HALL, PARLOR OR STUDIO.

THE ONLY PERFECT  
**SOFT PEDAL PIANO**  
IN THE WORLD!

**Cooper Pianoforte Mfg. Co.**

42 to 50 W. 67th STREET, NEW YORK.

SEND FOR CATALOGUE.

**THE BIRDS OF SPRING**

If they COULD be weary of their songs, would find in our great stock an almost infinite variety of NEW melodies. 40,000 kinds of our old music are still called for, and the new are more numerous than the old.

**Cantatas.**—THE JOLLY FARMERS, Sargent (40 cts., \$3.60 doz.) New, bright, easy, and all jolly farmers and their friends will like it. **HEROES OF '76** (\$1.00 or \$9.00 doz.). Trowbridge for the Fourth of July; and **NEW FLOWER QUEEN** (60 cts., \$5.40 doz.) Root for flower time.

**Sunday Schools** like **PRAISE IN SONG** (40 cts., or \$4.00 doz.), Emerson. **SONG WORSHIP** (35 cts. or \$3.60 doz.), Emerson and Sherwin. **NEW SPIRITUAL SONGS** (35 cts., \$3.60 doz.), Tenny and Hoffman.

**Choirs** constantly send for our Octavo Music—8,000 numbers of Anthems, Sacred Selections, &c., 5 to 8 cts. each. Send for Lists.

**Organists** furnished with Voluntary and other music, and players on Violins, Guitars, Mandolins, Banjos and all other instruments supplied with appropriate music. Send for lists and information.

**EMERSON'S VOCAL METHOD** FOR ALTO, BARITONE and BASS VOICES (\$1.50) is a new and superior method.

ANY BOOK MAILED, POST PAID, FOR RETAIL PRICE.

**OLIVER DITSON COMPANY, Boston.**

C. H. DITSON & CO., 367 Broadway, New York City.

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Is the Best and Most Salable  
Organ of the Day.

AGENTS WANTED WHERE WE ARE NOT REPRESENTED. CATALOGUE, &c., FREE.

**MILLER ORGAN CO., Lebanon, Pa**

**BERTELING'S NEW SOLO B<sup>b</sup> CLARINET**

Flutes, Clarinets, Oboes, &c. *Boehm Flutes a Specialty.*  
Best Instruments in Existence. Utmost Satisfaction Guaranteed. Correspondence Solicited.  
Established 1848. **T. BERTELING & CO., 177 Bowery, New York, U. S. A.**

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PALACE ORGANS**

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OF WORCESTER, MASS.,

Where they have been made for more than 20 Years.

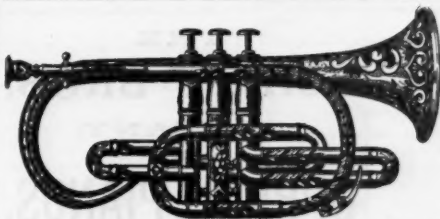
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AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

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—YORK, PA.—



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Sole Agent for the United States for the

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**Band and Orchestra Music**, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

**Musical Merchandise Department**, Wholesale and Retail, complete in all its appointments. Every thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

**Some of the Many Specialties I represent:** E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and 'Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.

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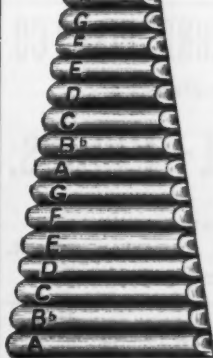
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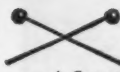


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**ALSO XYLOPHONE SOLOS.**  
(These Solos are not published and always create great enthusiasm wherever played.)

We guarantee our instruments to keep in tune and give entire satisfaction. Send for circulars and catalogues to

No. 234 Third Avenue, New York City, N.Y.

## International Copyright.

THE communication of Mr. F. H. Gilson regarding copyright, which appeared in your issue of April 29, affords very interesting reading, but the arguments advanced by Mr. Gilson and the eminent copyright lawyer against the view that musical compositions need not be engraved and printed in the United States to be entitled to a copyright are very unfortunate. The judicial decision quoted was rendered against a reprinter, who desired the court to put a restriction on an author's copyright by de-

ciding it to be void unless the author's work was published in book form. The court very properly refused to make any restriction, and that is the extent of the gist of that decision.

When the eminent copyright lawyer intends to ask a court now to put a restriction on the copyright of musical compositions by broadly construing that the word "type" in the new copyright law should include punches for engraved plates and all other devices by which musical compositions are printed there is not the slightest doubt that the court will render an adverse decision. No microscopic

construction is necessary to understand that the new copyright law was made to protect the results of mental labor by all authors, composers and artists, American as well as foreign, and was not made to protect only those publications which are produced as the result of American labor. The incidental restrictions demanded by trade unions, made unnecessarily timid by the false representation of unscrupulous reprinters, are very clearly defined and the courts are not likely to stretch the law for the benefit of the latter. It would be very appropriate for the friends of American industries to protest against the reprinters clinging to their coat tails.

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WEBER,  
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## NEWMAN BROS.' ORGANS,

Cor. W. Chicago Ave. &amp; Dix St., Chicago, Ill.

## THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ in the market.

JACK HAYNES, General Manager of the New England, Middle and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warehouses and examine these organs.

JACK HAYNES, 20 East 17th St., New York.

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WAREHOUSES: 242-246 East Chicago Avenue;

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AGENTS WANTED. CHICAGO, ILL.

THE  
SCHAFF BROS.  
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## UPRIGHT PIANOS,

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North Clinton Street,  
CHICAGO, ILL.

## MANUAL OF MUSIC.

BY W. M. DERTHICK.

THIS remarkably practical and comprehensive work has recently been thoroughly revised and greatly enlarged, and in its improved form contains the following features, each of which has received the highest commendation from the most prominent musicians of this country and Europe:

- 1.—A complete history of music.
- 2.—A series of six colored chronological charts, the ingenuity and practical usefulness of which for purposes of reference and historical study have secured for the author so much deserved praise.
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MANUAL PUBLISHING COMPANY,  
415 and 417 Dearborn St., Chicago, Ill.

## WILL L. THOMPSON &amp; CO.,

Music Publishers,

Wholesale Western Agents for Mathushes Pianos and Clough &amp; Warren Organs.

Agents Wanted. Call or address  
259 Wabash Avenue, CHICAGO.

ESTABLISHED 1857.

## JULIUS BAUER &amp; CO.,

—MANUFACTURERS OF—

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## PIANOS.

A careful comparison of the BAUER PIANO with those of leading Eastern makers respectfully solicited  
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FACTORY: 91 and 93 E. Indiana Street; WAREHOUSES: 156 and 158 Wabash Avenue,  
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## STORY &amp; CLARK ORGAN CO.,

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CATALOGUE FREE.

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THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS

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PRODUCES MORE MUSICAL INSTRUMENTS THAN ANY OTHER FACTORY IN THE WORLD.

OUR OUTPUT EMBRACES  
HARPS, CHURCH ORGANS,  
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MUSICAL SUNDRIES.



Dealers will find our FACTORY CATALOGUE an invaluable assistant in making selections.

## LYON &amp; HEALY,

Warehouses, State & Monroe Sts.  
Factory, Randolph St. & Ogden Ave.

CHICAGO.



## Commercial Advertising,

OR

## Von Sachs and His Letter.

ON April 18 the "Commercial Advertiser," of this city, published the following:

The piano recitals in this city during the present musical season have been unusually numerous and with hardly an exception unusually unsuccessful financially. It has been pretty well demonstrated that a foreign pianist, save in rare instances, cannot get enough money from the American public to pay him for a trip to this country, and it has come to be a settled thing that the piano manufacturers must "put up" to bring artists here to play on their instruments.

During the season the following pianists have been here: Scharwenka, Bloomfield, Rummel, Friedheim, Pachmann, Aus Der Ohe, Ansgore, Benham, Burmeister, Godowsky, Friend, &c. Nearly all of them received, it is said, a sort of a guarantee fund from the manufacturers whose pianos they used, and it is probable that if such a fund had not been offered none of these artists would have been heard in New York.

The firms which indirectly secured the services of the artists this season are Steinway & Co., William Knabe, Behr Brothers, Chickering and Hardman, Peck & Co. How much their enterprise cost them is not known, but it must have been a big sum, considering the reputation of several of the artists and the comparatively meagre box receipts.

There is widespread opinion that piano recitals have of late become nothing more or less than advertisements of certain makes of pianos. Many musical experts say, however, that there could be no recitals if the advertising element did not enter into them.

\* \* \* \* \*

It is a notable fact in musical history that artists have now to depend on stipends received from piano manufacturers and not on public appreciation of their work in this country. In Europe great pianists still attract audiences which pay well and are appreciative. Such conditions might be brought about in America, if the really great pianists were brought here; but as things are now, New York deserves whatever honor may attach to the introduction of a system which is very much like the billiard tournament method of advertising certain billiard table manufacturers.

\* \* \* \* \*

In the article was embraced an interview with our Mr. Marc A. Blumenberg, in which he stated the justness of the piano makers receiving whatever advertising would come from such public performances, since they "put up" to support the artists and to give the concerts. Furthermore he stated that he understood that it was the intention of the daily press critics to "boycott" the superabundant piano recitals, and that he understood that the critic of the "Commercial Advertiser" was the prime mover in the matter.

It was also reported to us that the "Commercial Advertiser" had refused to insert the concert advertisement of a certain piano house in its amusement columns. If we were misinformed on both of these points, Mr. Wm. Von Sachs is alone responsible for it.

We repeat what we have often said before, that the public is greatly indebted to the piano manufacturers for what music is given them, not only for purely piano music, but for orchestral performances in which piano playing was but a part. We then suggested to Mr. Von Sachs that he should rather acknowledge this indebtedness to the piano makers for what he had been permitted to hear than to belittle and make fun of the efforts of certain houses to bring their pianos before concert audiences through piano recitals.

Mr. Von Sachs thereupon writes to the piano firms of this city the following letter. He says that he does not attach much importance to what appears in "a small trade journal in its trade department," but he nevertheless unbosoms himself to the extent of three typewritten pages in this fashion:

(Established 1797.)

"THE COMMERCIAL ADVERTISER,"  
EDITORIAL DEPARTMENT,  
NEW YORK, April 23, 1891.

GENTLEMEN—A malicious article having been published in THE MUSICAL COURIER of this week to the effect that "a movement has been on foot for some time past to boycott the piano recitals given in New York," and that I "inaugurated the plan and sought the co-operation of my fellow craftsmen," I deem it due to myself as well as to you that I should herewith make formal denial of any such facts. You have only to consult the back files of the paper on which I have the honor to be musical editor to realize that not one of my confères, not even your would-be champion, THE MUSICAL COURIER, has during the past three years given such unrelenting attention to the various concerts and recitals given by pianists in this city. If there were or had ever been any intention to boycott would I so persistently and at such length have pursued a course that could not but lead to the very opposite results? There is not a manager or public musical entertainment giver of any kind in this city who, if he be at all interested in the movements of the critics, does not know that I am always in my seat at the advertised hour of beginning, and, with but the rarest exceptions, that I remain till the end of every performance.

If my criticisms are not all unreservedly favorable it is certainly not by reason of any unjust prejudice formed before going to hear an artist, but because of my honest convictions after leaving a performance. It must assuredly be evident that if I had any "intentions to boycott" the only step I could take would be to leave all piano recital givers severely alone. That in the course of conversation with my confères I should have spoken about the ever increasing critical work for anyone who takes his duties seriously will, I am sure, seem as natural to you as that my associates on this paper, noting the amount of space daily devoted to the preliminary announcements and subsequent notices of piano recitals, should have asked what it all meant. The general information I was able to give them led them to feel that they would like to publish a news article on the subject, and asked me where they would be most likely to get authoritative facts for it. I suggested Mr. Huncker, of THE MUSICAL COURIER, as a probable person, and gave a few lines of introduction to be used by one of our reporters, who delivered them and was told if he could call the next day he would meet a gentleman who would cheerfully furnish all necessary information. This "gentleman" was Mr. Blumenberg, whose remarks were embodied in the article written by our reporter, which speaks for itself. You will admit that, beyond stating the special conditions under which piano recitals are given here, and thus describing a peculiar phase of our American musical life which seemed to our editors unfamiliar and hence interesting to the general public, there is no suggestion

of a boycott or of any malice preposse. So far from my having "sought the co-operation of my fellow craftsmen" I can only defy THE MUSICAL COURIER to produce a written statement to that effect over the signature of any one of my confères.

As the whole question is one that concerns only the piano manufacturers, their recital giving artists and myself, it seems a simple solution once for all personally to state my position. The editorial columns of our paper are open for the discussion of matters of public interest, but the senseless attack of a small trade journal in its trade department does not come under that head.

Apologizing to you for having had to occupy so much of your valuable time in stating my case, and assuring you that there is not, never has been, and at no time will be a boycott instituted by the "Commercial Advertiser" against piano recitals. I am, respectfully yours,

W. VON SACHS, Musical Editor.

We acknowledge surprise and astonishment that a gentleman (in quotations) like Mr. Von Sachs should descend to a personal appeal to piano manufacturers, most of whom are not conscious that the amiable musical editor in question even exists.

We acknowledge surprise and astonishment that an editor (Mr. Von Sachs signs himself "Musical Editor") should belittle the newspaper he is identified with by making insidious attacks on a colleague by means of private communications, in place of the usual methods, when a personal attack is justifiable.

We acknowledge more surprise that Mr. Von Sachs should deny that it was Mr. Von Sachs and no one else who hit upon the plan to question the attitude of piano manufacturers in the matter of piano recitals. It was due to him, it was due to his inception, that the subject became sufficiently important for the "Commercial Advertiser" to send out its reporters to investigate, and it was good newspaper work, too.

But it was decidedly unprofessional for Mr. Von Sachs to address strangers by means of private letters, unless indeed this was part of the scheme to interest piano manufacturers in him and his official position on his paper, and such being apparently the case we humbly apologize for unconscious interference with Mr. Von Sachs.

We are on excellent terms with the great bulk of piano manufacturers on the globe, and if Mr. Von Sachs desires now, after his private letters have miscarried, to make the acquaintance of these men, we shall be happy to assist him by means of personal introduction, when he can quote current rates per line for piano puffs written by the amiable musical editor of the "Commercial Advertiser."

## The Trade.

—The branch of the Taylor Music House at Holyoke, Mass., has been closed.

—J. E. White, manufacturer of musical instruments, Boston, has been burned out.

—J. E. Phillips' music store at Minneapolis, Kan., has been removed to larger quarters.

—W. C. De Forrest, of Sharon, Pa., has removed his music store to a larger warehouse.

—Mr. Leopold Peck, who has recently suffered from a severe attack of the grip, is now resting at West Hampton, L. I., for a few days.

—Messrs. Bollermann & Son is the name of a new firm of piano manufacturers just commencing in Harlem. The elder Mr. Bollermann has been engaged in the retail trade in New York and his son is said to have considerable practical experience.

—Messrs. Neppert Brothers have made a distinct success with their up-town branch at No. 12 East Fifteenth street. It enables them to come in direct contact with the retail houses of Fifth avenue, Fourteenth street and Union square and they carry sufficient stock to fill orders promptly.

—Hamilton street, Allentown, like Main street, Bethlehem, is having some handsome buildings erected upon it this season. Among the rest will be a four story building which is being built by G. C. Aschbach, the music dealer, which when finished will be the finest music house in the Lehigh Valley.—South Bethlehem "Star."

—Mr. W. C. Carpenter, general manager for the E. P. Carpenter Company, is on his way South and will visit all trade centres as far as New Orleans and Galveston before returning home. So far Mr. Carpenter reports business as good, the new styles recently put on the market being already great favorites and easy sellers. Sunday, May 3, Mr. Carpenter was in Charleston, S. C., and next Sunday he will be in Atlanta, Ga., and will reach Birmingham on May 17.

—It would certainly be unjust to omit making mention of that elegant Mehlin grand piano used by Mrs. Thoms and made especially for this concert. Never have we seen a piano of that size with such magnificent carrying power. The beautiful singing quality of tone which it possesses is, to say the least, really marvelous. Mr. Mehlin deserves the highest praise for his scientific achievements in the construction of such a fine instrument.

—Carthage, Mo., "Press."

—J. D. Hughes, the dealer in pianos and organs, has made arrangements to open a branch store in the Masonic Block, Farmington, and next Monday Mrs. Hughes and Mr. W. W. Morgan will leave for Farmington to arrange the stock. Mr. Morgan will remain there as local manager. They will handle only the Dyer & Hughes pianos and organs, a fact which guarantees that the people who purchase them will be well satisfied. These pianos and organs are manufactured at Foxcroft by a couple of enterprising men who believe in building up home industries. The branch store should do a good business, as the territory has been worked but little and the goods will sell themselves.—Gardiner dispatch, Kennebec "Journal."

—"I have just left the head of a big Front street firm," said an advertising solicitor, who is one of the brightest members of the bustling fraternity to which he belongs, "and I have a fair sized contract bearing the firm's signature tucked in my inside pocket. How do you suppose I got it? The old gentleman undertook to spike my guns before I had my batteries fairly opened on him by agreeing to everything I said in favor of advertising, and enthusiastically attributing to it much more than I would dare to claim for it. He then went on to inform me that his firm had no occasion whatever for advertising, as it was well known from having advertised extensively in its earlier days. 'So,' said I, 'you think that the advertising which you did in the early days of your business is sufficient to carry you through now?' 'Undoubtedly I do,' he replied. 'Well,' said I, 'will you kindly tell me the name of the candidate for Vice-President on the Republican ticket election before last?' He was stuck. He hesitated, stammered a little and finally replied, 'Well, no, I can't.' 'Now,' said I, 'do you know

of any man who was better advertised at the time?' It fetched him."—Philadelphia "Inquirer."

—Albertson & Mickle, of Melville, N. J., have leased a new and large piano and organ warehouse.

—J. P. Roberts has taken larger warerooms at Great Falls, N. H., for his piano and organ business.

—Bruen, the Oakland, Cal., piano man, will shortly move his factory to Thirtieth and West streets, where he is putting up a building.

—D. W. Gise, Frederick, Md., representing the Estey organs, is doing a large trade in Western Maryland and Southern Pennsylvania.

—We regret to learn that Horace Waters, Sr., the veteran piano and organ man, is on the point of death and is not expected to recover.

—F. Knoll & Brother, of Buffalo, have removed to their new warerooms in the Masonic Temple, Niagara street. They boom the Hazelton.

—Mr. John Summers, of the New York branch of the Emerson Piano Company, was traveling for the house in Eastern Pennsylvania last week.

—Mr. Max Houricous has joined the Council Bluffs Music Company, at Council Bluffs, Ia. Max is popular among his friends and acquaintances.

—A trade mark was granted on April 21 to the Lawrence & Son Piano Company, covering pianos and the repairing of parts thereof, No. 19,399.

—The Vose & Sons Piano Company, Boston, have just shipped seven Style 15 fancy walnut uprights to O. K. Houk & Co., Memphis, for seven public schools in that city.

—The fire at Franklin, Pa., on Tuesday of last week, destroyed the piano and organ establishment of G. A. Wilson & Co. Loss, \$10,000; insurance, \$2,000; net loss, \$14,000.

—The Hobbie Music Company's Roanoke, Va., branch has been removed to 157 Salem avenue, in a large building. The company sells pianos, organs, musical merchandise, sheet music, &c.

—DALLAS, Tex., April 27.—M. W. Vaughan, music dealer, has executed a deed of trust to Y. B. Dowell for the benefit of his creditors on his stock of merchandise and \$1,800 in notes. The liabilities are \$5,968.73.

—The Wright Piano and Organ Company's stock that was offered for sale last Friday at 10 per cent. below par brought ready sale on the following Monday. This shows that this stock is worth having.—Dover "Index."

—Behr Brothers have opened a wareroom at the old stand, 15 East Fourteenth street, for the sale of their second-hand pianos. Mr. Joseph Gross will have charge of that important branch of Behr Brothers & Co.'s business.

—The first social of the Brown & Simpson piano finishers took place last evening at Continental Hall, about 60 couples being present. Marnell's Orchestra furnished the music. Bernard J. Wilmot was the floor manager.—Worcester "Gazette."

—The Richmond Piano Company, of Richmond, Ky., has just purchased "at a clip" 100 United States organs made by F. L. Raymond, of Cleveland. The company have branch stores at Knoxville, Tenn., and Huntington, W. Va. Mr. M. R. Slocum closed the deal.

—John Moore, of Trenton, formerly with the Gem Piano-Organ Company, Washington, N. J., is wanted in Pennsylvania for embezzlement, but which he claims is a disputed account. Governor Abbott deferred issuing the warrant and gave the plaintiffs a week to furnish conclusive proof.

—Mr. S. Freidenrich has patented and is introducing an "adjustable piano mute" which can be applied to any upright piano. Mr. Freidenrich is now in the city, and the invention, which is destined to attract general attention in the piano trade, will soon be fully described in these columns.

—We acknowledge receipt of an exceedingly handsome folder containing tinted illustrations of the Gerhard-Heintzman Company pianos, which are made in Toronto, Canada. Mr. Heintzman is now at work upon a new scale embracing some novel features, and he anticipates that it will surpass all of his previous efforts.

—Charles Miggison, the youngster who stole \$100 from the Century Piano Company on April 1, was arraigned in the district court yesterday and sent to the St. Cloud Reformatory for two years, the lightest sentence allowable. The mother and family of the boy were present and made a sad scene.—St. Paul "Pioneer Press."

—J. D. Whitney has bought of George W. Clark the old Williston shop on the corner of Spring and School streets. The terms are private. The shop has been rented to Mr. Clark for the coming year, but it is not among the impossibilities that a large new building will go up there some time in the future for the manufacture of the Whitney reeds, which have so high a reputation in the organ market.—Brattleboro "Reformer."

—Patents granted April 21, 1891:

Upright piano action ..... F. M. Guild ..... No. 450,694  
Tuning mechanism for stringed instruments ..... F. G. Faxon ..... " 450,695

—The Chicago "Windicator" says that Ferd. Anguera's piano playing is all fire, dash, vigor, phrasing, expression and rhythm. Mr. Anguera has refused an engagement as walking pianist of Queen Copperontheacy of Hawaii, and is now engaged in tickling the No. 8 ivories on the pianos in a Detroit where room. He has not been long enough in Detroit to be called the "Professor," but he'll soon get there.

—Mr. Carl Keller, the father of the Keller Brothers, of Keller Brothers & Blight, of Bridgeport, is rapidly recovering from his recent accident. Mr. Keller, who has been for some 30 years connected with Mr. Paul G. Mehlin and is now the foreman of the belly men in the Fortieth street factory, was run over a couple of weeks ago, and it was thought at the time that he was fatally injured. He is now much better and is expected back at work within a short time.

—Few, if any, of our musical papers go in for issuing extra Christmas numbers, but not so abroad and in America, whence we have received some excellent copies, notably "Le Monde Musical," of Paris, and THE MUSICAL COURIER, published in New York. Both these copies are got up in a most luxurious style, and the pictures alone are worth the money. Subscribers receive copies free of charge, a clear proof of the flourishing condition of both our contemporaries.—London "Strad."

—SAVANNAH, May 2.—Acting on advices from Washington the customs officials here have seized \$20,000 worth of violins in the possession of Professor Von der Hoya which, it is claimed, were smuggled through the New York Custom House last fall by him and Prof. Louis Von der Hoya, of Atlanta. The goods, it is claimed were concealed under personal household effects and passed as such. The duty on the instruments would be about \$5,000. The Von der Hoyas are well known in Southern musical circles.

TUNER of many years' experience in concert work, both in New York and on the road, wishes to change his position with the sole object of increasing his salary. Can give unexceptionable references and can demonstrate that he can tune "fine" and "solid." Address C. C., care THE MUSICAL COURIER.

TUNER and REPAIRER WANTED—A first-class piano tuner and repairer is wanted to do mostly outside work. Must be sober and industrious and understand regulating. State age, whether married, where employed, how long and how many pianos are an average day's work; also salary wanted. J. W. Baumer & Co., Wheeling, W. Va.

### What Can He Expect?

AS far as we have been able to learn or ascertain, no special legislation has ever been enacted that exempts music trade editors from the operation of the common law and no amendments have ever been offered to make of music trade editors exceptions in cases covered by statutory law. It therefore follows that a music trade editor who occupies a place of trust, in case he abuses that trust, runs the same risks the ordinary bank president, the common cashier or the everyday manager of a corporation runs of being punished for his malfeasance if caught at it.

It seems that no exception can be made with the music trade editor if he turns out to be a rascal, an embezzler, a thief or scoundrel, and he is just as liable to arrest as the ordinary humble citizen in the so-called commonplace walks of life, and he is just as liable to be punished as these are.

The music trade editor who does not recognize these equalities of citizenship may erect his own moral pandects, and be perfectly pleased with himself when he succeeds in robbing, cheating and defrauding his associates and others, and he may consider conscience as a mere function of the intellect, but when he strikes against the buttresses of the law he will find that they do not adjust themselves to his conveniences like his self constituted moral pandects do.

In short, when a music trade editor is a thief he is a thief, just the same as anybody else; when he robs his associates he is just as mean a robber as any other, and when he keeps books which on their faces show criminal intent he must expect no leniency.

Again, when this same music trade editor has been engaged for years past in denouncing all other music trade editors as bad men, as immoral individuals, as tools in the hands of unscrupulous piano manufacturers; when his efforts, not only in public, but in private, have been chiefly in the direction of maligning every competitor and showering abuse upon all who were so unfortunate as to come within the radius of his poisonous pen—when all these matters of history pass in review before the minds of those who have been the victims of his heartless prosecutions, which did not even exempt those that are nearest,

dearest and holiest in the estimation of men of honor and of feeling, what can this music trade editor expect from his colleagues in his present plight?

### George W. Morgan to Ludwig.

THE following is a copy of a letter addressed by the well-known organist, George W. Morgan, to Ludwig & Co., piano manufacturers:

219 WEST THIRTY-FOURTH STREET,  
New York, March 28, 1891.

Messrs. Ludwig & Co.:

GENTLEMEN—I congratulate you on the progress you have made in the manufacturing of upright pianos. The tone is remarkably fine and the touch and regulation of those I have tried on Thursday last I cannot speak too highly of. Wishing you success with all, I remain,

Respectfully yours, G. W. MORGAN.

### Clark Escapes.

IT is too bad that after Mr. Charles Jacob, of Messrs. Jacob Brothers, went to the trouble and expense of a trip to Ogden, Utah, in order to punish a rascally dealer, F. W. Clark by name, that the individual should escape. Mr. Jacob had intended to make an example of this case by pushing the matter to the end, and the example would have been one of advantage to every piano maker, since the trade, as a trade, is altogether too lax in treating men who deliberately steal from them. The "Standard," of Ogden, gives the following account of the escape, and up to today we have not heard of Clark's recapture:

F. W. Clark, who in default of bail was being held by the county authorities for his appearance, escaped from Deputy Sheriff Belnap yesterday afternoon about 4 o'clock.

During the day it appears that he had requested the deputy to take him to the barber's to get shaved, which had been done for him on former occasions. Jos. Belnap was too obliging to refuse the request and escorted the prisoner to Reinbold & Schwartz's shop on Twenty-fourth street.

On the previous visit there he had made a careful study of the premises and laid out a plan of escape, as was proved by the manner in which he had familiarized himself with the run of the doors and the rear entrance to the street. While Belnap was being shaved he pretended to go into a back room, but instead took through the side door which opens upon an alley leading to the street and was gone some time before his flight was noticed. As the deputy had Clark's hat and coat before him he never suspected that his sly prisoner would run away bareheaded and in his shirt sleeves.

A number of men have been started in pursuit, but up to this writing no trace of the man has been found.

### Heavy Attachment Filed.

DEPUTY SHERIFF WILLIAM MAGNER, of Westborough, Mass., on Saturday last filed an attachment, at the instance of the Leicester Piano Company, against J. A. Trowbridge in the sum of \$3,000.

### Announcement.

Boston, May 1, 1891.

MR. GEORGE W. OAKMAN has the pleasure of informing his friends that he has engaged with the well-known house of C. C. Harvey & Co., proprietors of Chickering Hall and representatives of Chickering & Sons' pianos, where he will devote his attention to the sale of these and various other makes represented by this house, including the famous Fischer piano.

He is well known in the piano trade, having been formerly connected with the house of Chickering & Sons for nearly 11 years, the greater part of which time was spent at their manufactory, where he gained a thorough knowledge of the construction of their pianos. He was later in the employ of Steinway & Sons as salesman and manager of their Boston branch connected with O. Ditson & Co.'s store.

Mr. Oakman desires to invite the continued favor of past patrons, and will gladly welcome all who wish to look at pianos whether purchasing or not. Courteous attention will always be given to those who are pleased to visit the pleasant warerooms of C. C. Harvey & Co., Chickering Hall Building, 152 Tremont street, Boston.

### Notice.

WAREHOUSES OF WHITNEY & Co.,  
New York, April 30, 1891.

WE beg leave to announce that the business which has been conducted by us at 2374 Third avenue will be removed on or about May 1 to 151 East 135th street, between Lexington and Third avenues.

Yours respectfully,

WHITNEY & Co.,

Sole Agents for Decker & Son and Pease Piano Company.

### Vocalion in Omaha.

ST. JOSEPH'S German Catholic Church, at Seventeenth and Centre streets, has recently purchased a fine new organ called a vocalion.

This instrument is said to be the first of the kind brought to the West. It is built upon the plan of a reed organ, but the air is applied in the same manner as in a pipe organ, each reed having a separate tune chamber. This produces a decided pipe organ effect in the tone and action of the instrument.

A concert was given last night in the church, at which the new organ was used for the first time. The program was one of exceptional merit and should have been heard in a larger house to have given those who took part facilities commensurate with the excellence of their work.

Professor Windolph opened the concert with an organ solo, "Marche de Flambeaux," and was followed by a chorus sung by St. Joseph's choir. Then the Misses Maggie and Mamie Rush sang "Hail Mother, Guide his Footsteps" in a very clever manner. The Omaha String Quartet rendered a double number, consisting of "Molto Lento," by Rubinstein, and "Ainnet," by Boccherini.

B. F. Duncan and Adolph Meyer sang "Hope Beyond," by White. Mr. Duncan appeared again in a tenor solo, "O Salutaris."

A vocal duet, "Cui est Homo," from Rossini, was beautifully rendered by Miss Fannie Arnold and Mrs. Ritter.

Professor Marshall touched the vocalion entertainingly in an organ solo, and Mrs. Ritter, accompanied by the Omaha String Quartet, sang "Let the bright Seraphim," from Handel. Her singing pleased everybody.

The excellent program closed with the quartet "Veni Jesu," from Pissuti, sung by Miss Arnold, Mrs. Ritter, Mr. Duncan and Mr. Ritter. The church was well filled and the entertainment must have netted a snug sum for the organ fund.—Omaha "Bee."

Mr. Adolph Meyer is a member of the Max Meyer & Brother Company, of Omaha, and is said to have a fine voice.

# THE "OPERA" PIANO.



## THE "OPERA" PIANO

is one of the most salable in the market. The styles of cases are new and unique and attract more than ordinary attention.



—ÆOLIAN ECHO PEDAL and our  
BRIC-à-BRAC CABINET UPRIGHT—  
OUR LATEST ADDITIONS.

Prices, Catalogue and Terms upon Application.

**PEEK & SON,** Manufacturers, NEW YORK.



# WEBER, WEBER

*Grand, Square and Upright*

# PIANOS

WAREHOUSES:

**Fifth Ave., cor. of W. Sixteenth St.,**  
**NEW YORK.**

MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,  
 147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,  
**NEW YORK.**

## SHAW PIANO CO.

MANUFACTURERS OF

Grand and Upright

## PIANOS.

CATALOGUE NOW READY.

FACTORIES: ERIE, PA.

**DAVENPORT & TREACY,**  
 Piano Plates

—AND—  
**PIANO HARDWARE,**

Avenue D and 11th Street,  
 NEW YORK.



**SYLVESTER TOWER**  
 MANUFACTURER OF  
**PIANO FORTE & ORGAN KEYS.**  
 GRAND, SQUARE & UPRIGHT  
 PIANO FORTE ACTION.  
 131 to 147 BROADWAY,  
 NEAR GRAND JUNCTION  
 RAILROAD.  
 Cambridgeport, Mass.  
 BUT ONE GRADE AND THAT THE HIGHEST.

# FRANCIS BACON

Later RAVEN & BACON

# PIANOS

ESTABLISHED 1789

GRAND AND UPRIGHT PIANOS.

Received Highest Award at U. S. Centennial Exhibition, 1876, for Strength and Evenness of  
 Tone, Pleasant Touch and Smooth Finish.

WAREHOUSES and FACTORY: 19 and 21 W. 22d St., near Fifth Ave., NEW YORK.

## THE COLBY PIANO CO.,

— MANUFACTURERS OF —

Grand and Upright Pianos,  
 ERIE, PA.

NEW YORK OFFICE: 18 East 17th Street, with G. W. HERBERT.



## SCHWANDER

(GENUINE FRENCH)  
**PIANO ACTIONS.**

Established over Fifty Years.

**HERRBURGER-SCHWANDER.**  
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## SELF-PLAYING ORCHESTRA

ORGANS OF ALL DESCRIPTIONS.

**WILCOX & WHITE ORGAN CO.,**  
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**C. S. STONE,**  
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**UPRIGHT AND SQUARE  
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916 Marcy Ave., Brooklyn, L. I., N. Y.  
 PATENT APPLIED FOR  
 PAPER PIANO COVERS A SPECIALTY.  
 Cloth, Felts, &c.  
 Piano & Organ Punchions,  
**ROBT. M. WEBB,**



MANUFACTORY,  
 125 to 135 Raymond St.,  
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 310 State Street,  
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BRADBURY MUSIC HALL,  
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## CHASE BROTHERS' PIANOS

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CHASE PATENT SOUNDING BOARDS  
 Are Unrivalled for Pure Quality of Tone.

Catalogues and Price to the Trade Furnished on  
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FACTORIES: GRAND RAPIDS AND MUSKE-  
 GON, MICH.

## KRAKAUER BROS.



MANUFACTURERS OF FINE GRADE

## Upright Pianos

FACTORY AND WAREHOUSES:

159 and 161 East 126th St.,  
 NEW YORK.

THE LOWENDALL STAR WORKS,  
 BERLIN, SO.,  
 Reichenberger Strasse 121,

RECOMMEND THEIR

World Renowned, Unequaled

## LOWENDALL

OIL AMBER ARTIST

## VIOLINS.

(Beware of Imitations.)

To be had at all Leading Musical Instrument Houses.

Full particulars ONLY TO DEALERS on application to the above address.

## JAMES BELLAK

1129 Chestnut Street

PHILADELPHIA, PA.

## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
236 STATE STREET,  
CHICAGO, May 2, 1891.

THE dollar a line notices in last Sunday's papers giving an account of the Kimball Company's reception mention several favorable remarks from local talent in relation to their concert grand piano. Guarded and equivocal as some of these remarks are, whatever portion of them is complimentary may be justified by the present condition of the piano in question. The company may have made special exertions on this first and only concert grand piano. The scale is positively said to have been drawn by an old and experienced New York piano manufacturer; the action is undoubtedly a fine one, and this one piano was regulated by a good regulator, who has since gone to work for another house here (the usual fate of all the good piano workmen who come here to work in the Kimball factory). It must, however, take time to prove the real qualities of this instrument.

Some few of their first upright pianos contained a first-class action and seemed at first to be really worthy of commendation, but subsequent results have proved them to be very unreliable instruments, which many dealers and consumers have discovered to their cost, and this justifies a similar fate in the case of this new grand. The claim that this is the first concert grand made in Chicago is quite true, though good size parlor grands have been made for many years in this city by Mr. C. A. Gerold, and small grands have for sometime been made by Messrs. Julius Bauer & Co. and Messrs. Wm. H. Bush & Co.

In one of these testimonials very singular language is credited to Mr. W. C. E. Seeboeck, who is reported as saying that " \* \* \* This piano is as good as any of the first-class Eastern makes and is bound to come out ahead in the race for supremacy and merit." Just why it should come out ahead if even it were only just as good is hard to comprehend, but those who know Mr. Seeboeck best are not surprised at anything he may say or do. However, it may be just as well to state that Mr. Seeboeck denied to your correspondent in person that he made use of any such language as is attributed to him, explaining the matter by saying that he only hoped that such would be the case. This matter after all only relates to one particular piano, but the question arises whether these testimonials could not all be explained away by one little word which may have been designedly omitted, and this is not only the case

with those but with the other letters which were given in behalf of the upright.

This whole matter of testimonials is getting so thoroughly disgusting, since it is proven how easy it is to procure them, that it is not possible for them to have any effect on people who stop to think a moment. If they are continued to be used some of the givers of testimonials will be obliged to revoke all former ones before a notary and witnesses; this method will at least give those fond of the business a chance to earn a few ducats every year, or as often as some manufacturer desires their services in this line. To illustrate one of the peculiar phases of this testimonial business, there is one being used now right in this city given by one of the "biggest guns" we have purporting to praise very highly a certain stencil piano, but when this testimonial was given the instrument spoken of was an entirely different make; it came from a factory that is in New York city, while the present piano for which the same testimonial is used comes from a factory in New York State.

On Thursday morning, at Quincy, Ill., the factory of the A. H. Whitney Organ Company was gutted by fire and the warerooms flooded with water. The fire started on the third floor, presumably from spontaneous combustion. The loss is about \$65,000; \$50,000 on stock and \$15,000 on the building. The stock was insured for \$29,000 in the following companies: Phoenix of London, \$2,000; Firemen's Fund, \$2,000; National, \$1,500; Lancashire, \$1,500; German-American, \$2,500; Detroit, \$2,000; St. Paul, \$1,500; Underwriters', \$1,500; Niagara, \$2,500; Fire Insurance, \$2,500; Pennsylvania Fire, \$3,000; Insurance Company of North America, \$1,500; Hartford, \$2,500; Queen, \$2,500. There was an insurance of \$14,000 on the building in the following companies: Glens Falls, \$2,500; Westchester, \$1,500; Liverpool, London and Globe, \$2,000; Franklin, \$1,500; Northwestern National, \$2,500; Orient, \$2,000; Royal, \$2,000.

The dealers here are endeavoring to form an agreement to do away with paying commissions to teachers and others on sales, but so far there does not seem to be any probability of such a deal being accomplished, the main objection being a feeling that such an agreement would not be faithfully lived up to. This is the same scheme that was tried in St. Louis and soon fell through. No doubt many commissions are claimed, and many paid, that are unjust, but each dealer must be his own judge, and he will be under any circumstances. In this peculiar business every sale that is made is subject to different circumstances, and no dealer will permit himself to be hampered by an agreement that will prevent even one sale. We do

not think it is possible to make such an agreement universal in a city like Chicago.

The bill before the Legislature relating to the amendment of the chattel mortgage law, and in the interest of the dealers, simplifying their transaction with their customers, has passed the Senate, and by unanimous consent was put in such a position in the House as will probably insure its adoption at an early date.

Mr. P. J. Healy returned from his Pacific Coast trip last Wednesday.

Mr. Chas. C. Curtiss will return from his Western trip on Monday next.

The April business of the Manufacturers Piano Company was nearly as large as the best month they ever had, and this in the face of one-half their working force ill and the bad condition of the country. Mr. A. M. Wright, the manager, says he is convinced that not more than two houses in this city equal or surpass their wholesale business.

It is said in this city that there is to be a strike among the union piano workmen in the city of New York soon and that it is to be a fight for eight hours.

The Hamilton Organ Company, of this city, are averaging 40 per week. This is the new Baldwin concern.

Mr. J. N. Moore, of Omaha, Neb., a musical convention man, will go into business and will handle the Lakeside organ.

The Columbian Organ and Piano Company are at work making organs at Grand Crossing, suburb of the city. They claim a paid up capital of \$20,000. Mr. J. R. Hessler is the projector and manager of this new concern; he was for a long time foreman of the Kimball organ factory.

Mr. I. N. Camp says there is as yet no settlement for a head of the bureau of the music department of the world's fair.

It was supposed that Dr. Ziegfeld would be the appointee and Mr. Camp thinks he will be yet, but there is a mixed state of affairs, caused by some complications of the old board of directors, which has to be settled before the appointment can be made.

There may still be an appropriation made for a separate building for artistic recitals, band contests, &c., and an extra charge provided for such entertainments, which it is thought will be sufficiently remunerative to pay for any extra expense.

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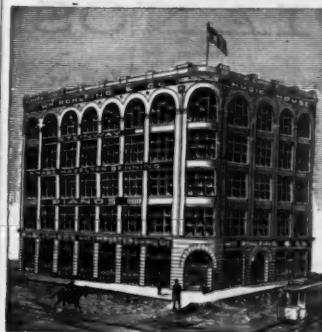
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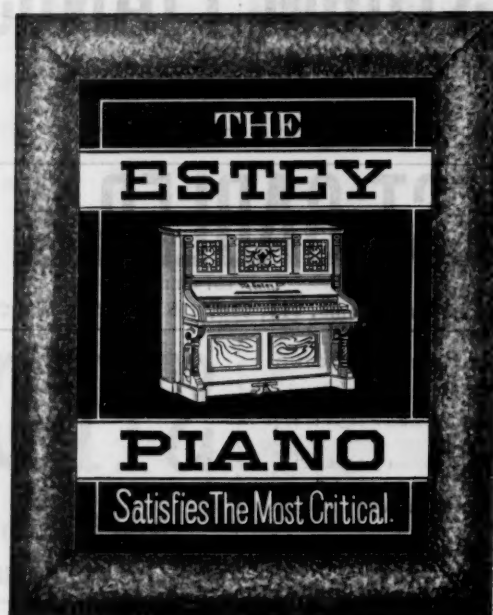
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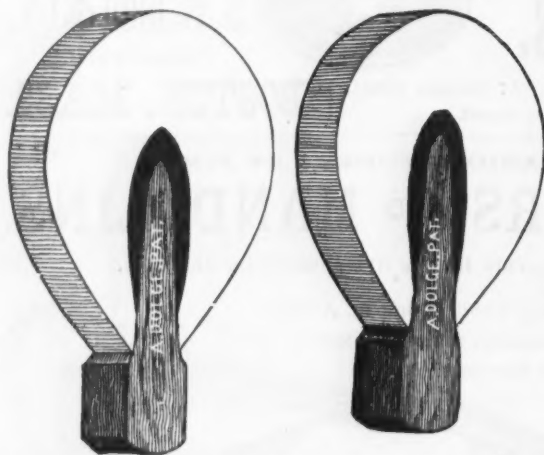
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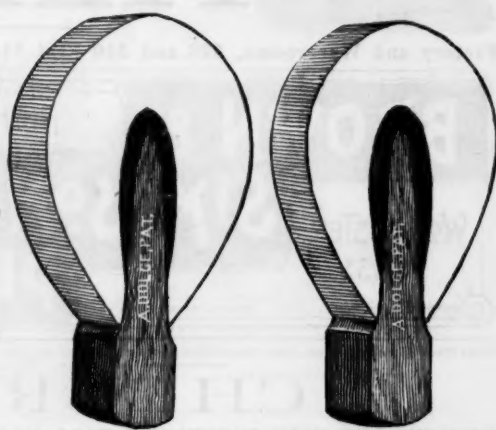
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